

The Council of Industrial Design

January 1959 No. 121 Price 2s

# Design



**FOCUS**

No. 19 *Couturier*

*Charles Frederick Worth (1825-1895)—the Englishman who founded the haute couture of Paris—was born in Bourne, Lincolnshire. After an apprenticeship with a London draper, he went to Paris in 1846 to begin a career that was to establish him as the arbiter of taste and fashion throughout the world.*



Worth's genius lay in his mastery of current fashion and his intuitive ability to foresee developments in style. He introduced the court train in 1855, when his magnificent creation in gold and bead-embroidered silk won first prize at the Paris World Fair. The tunic, too, is rightly ascribed to him. France provided him with new and exciting materials; to these he brought the superb English cut, and it was the alliance of cut and material that first won him his international reputation. Worth was a man of vision as well as an artist, and he won a double triumph when he became couturier to the Empress Eugénie. By using Lyons silk in styling her dresses—which were avidly copied by the fashionable ladies of Paris—he helped the indigent silk industry of Lyons to attain a brilliance it had not known since the time of the first Napoleon.

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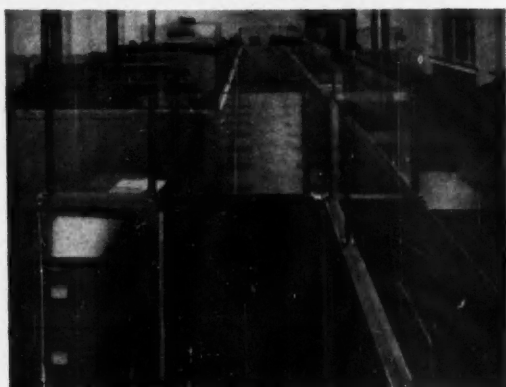


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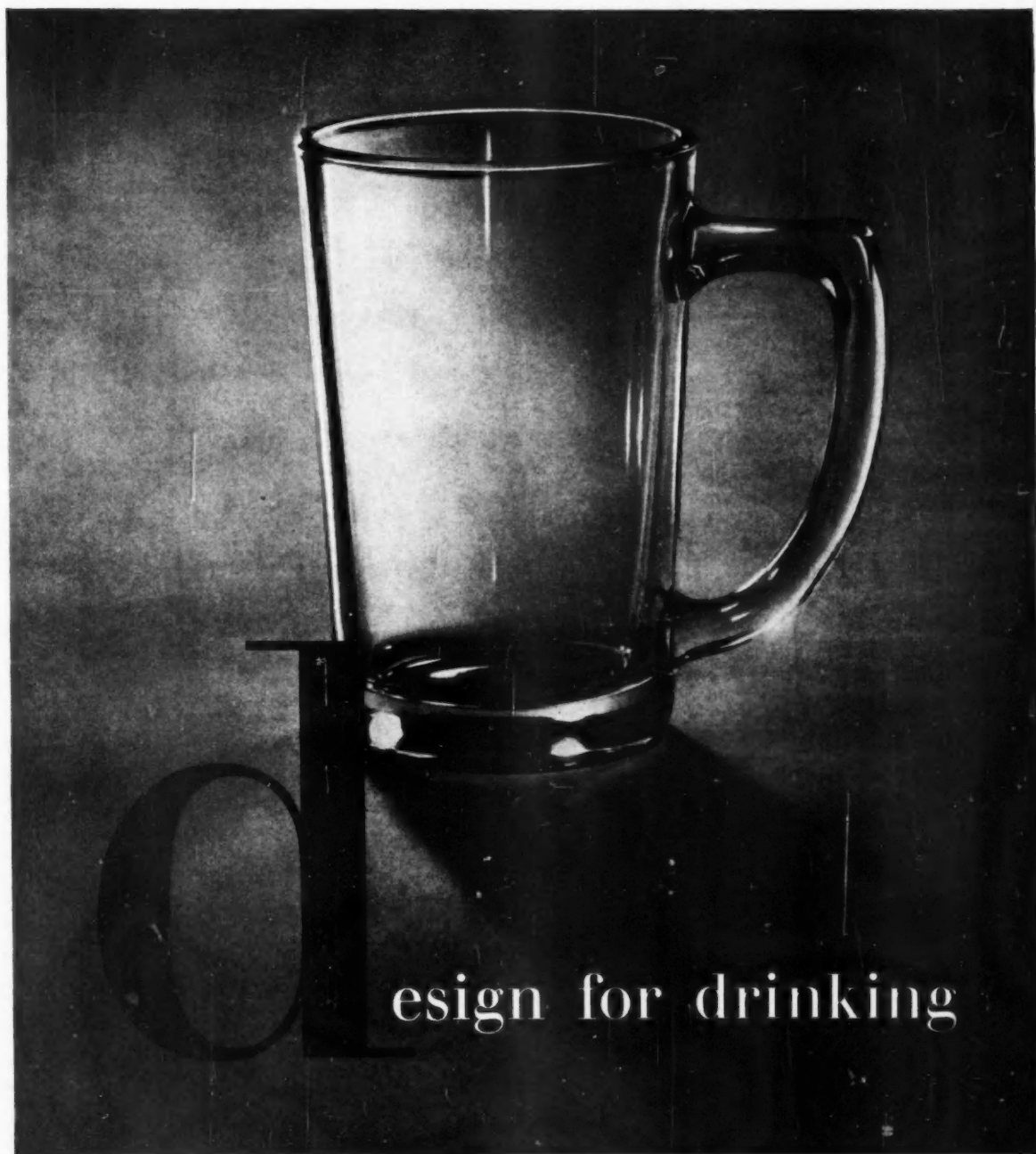


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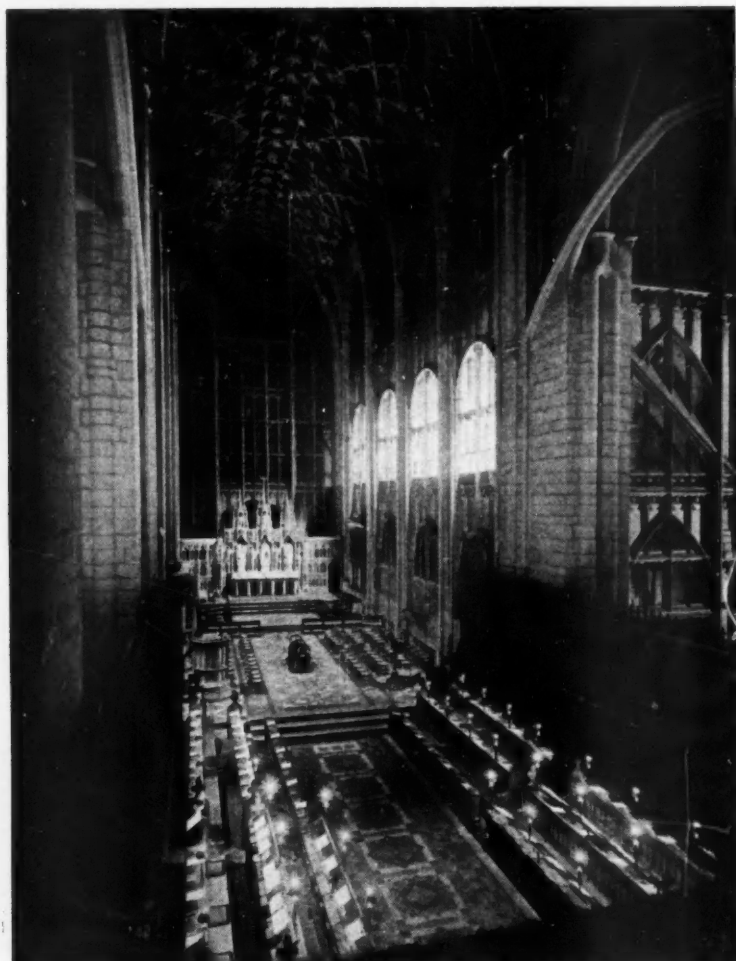
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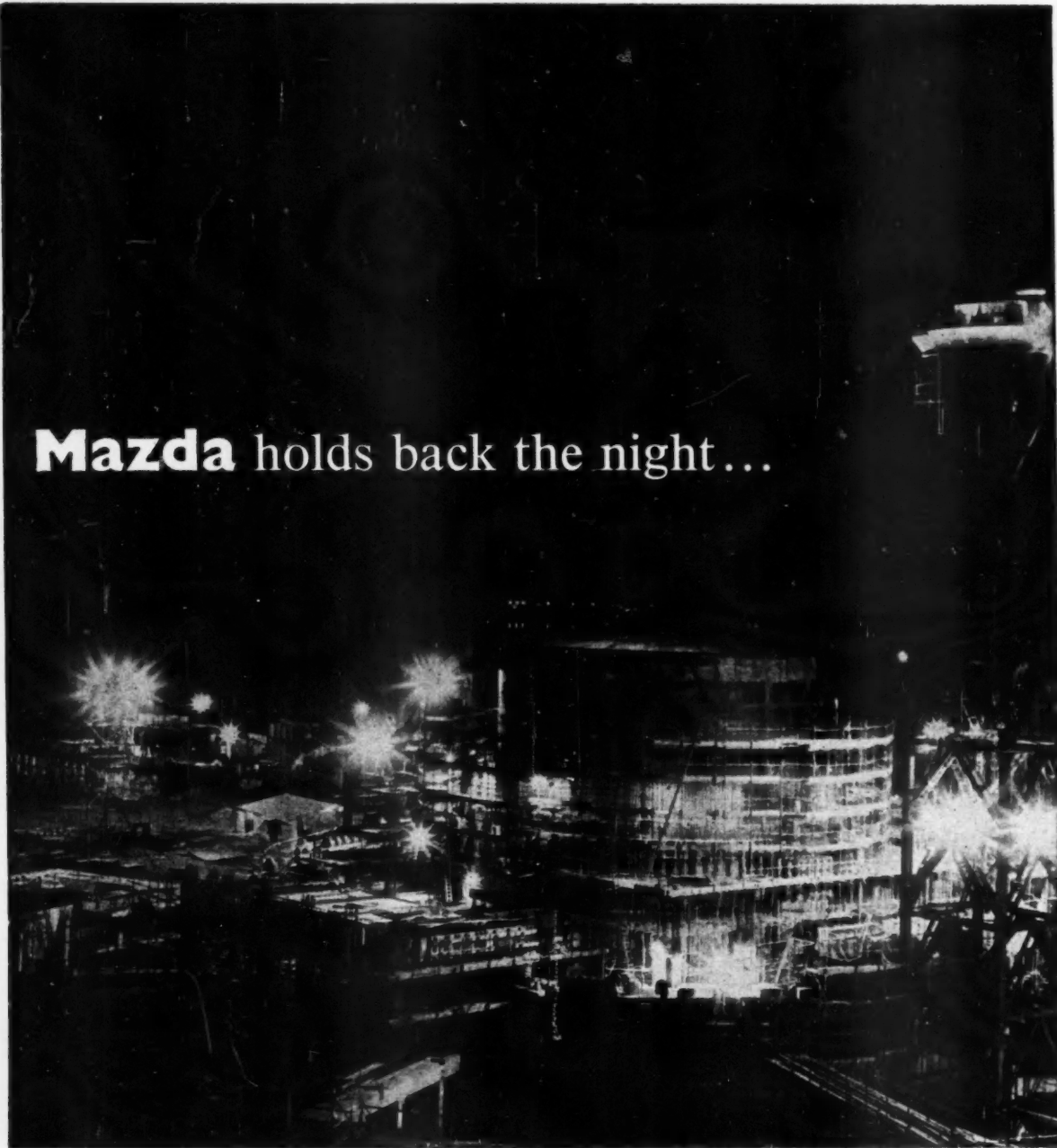
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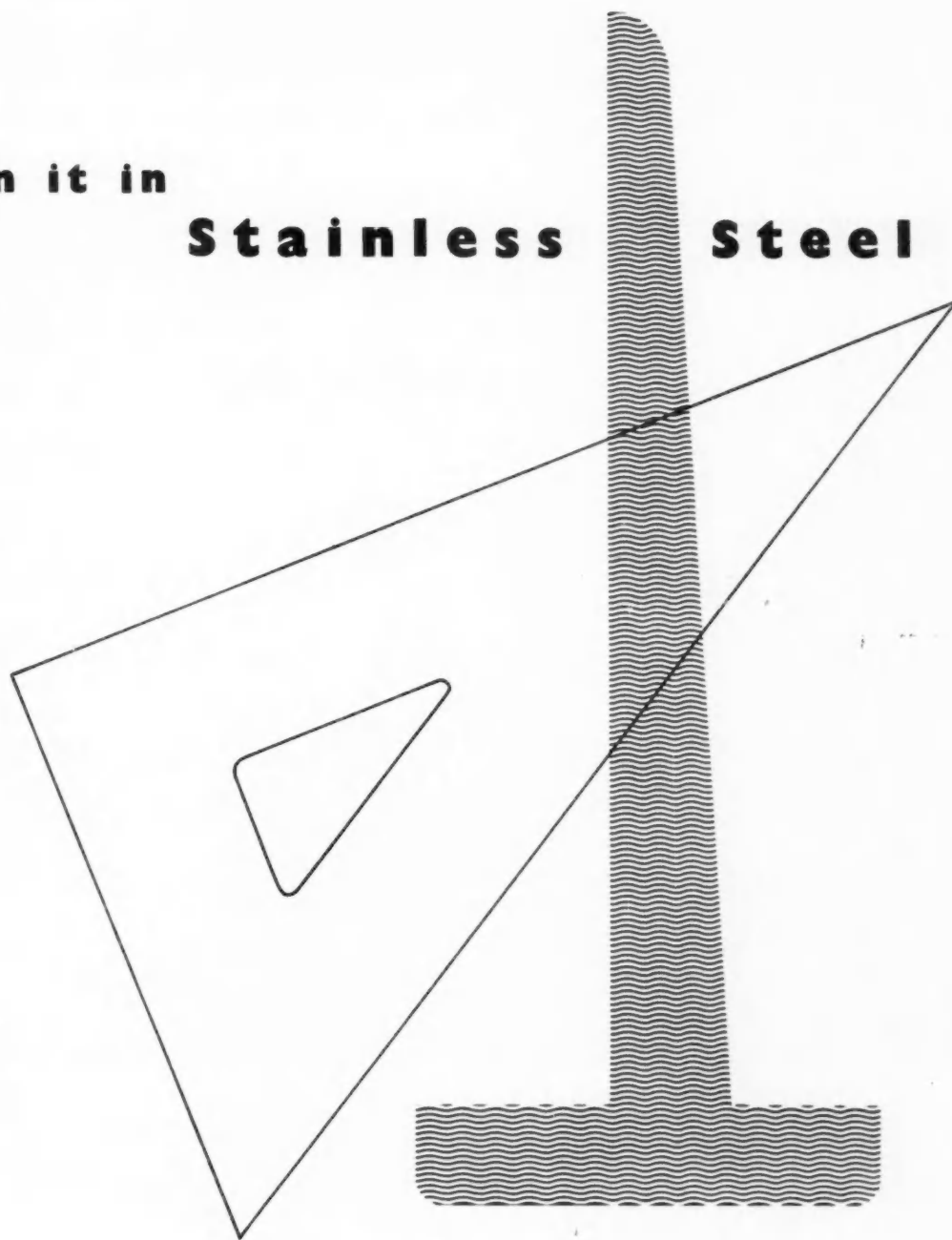
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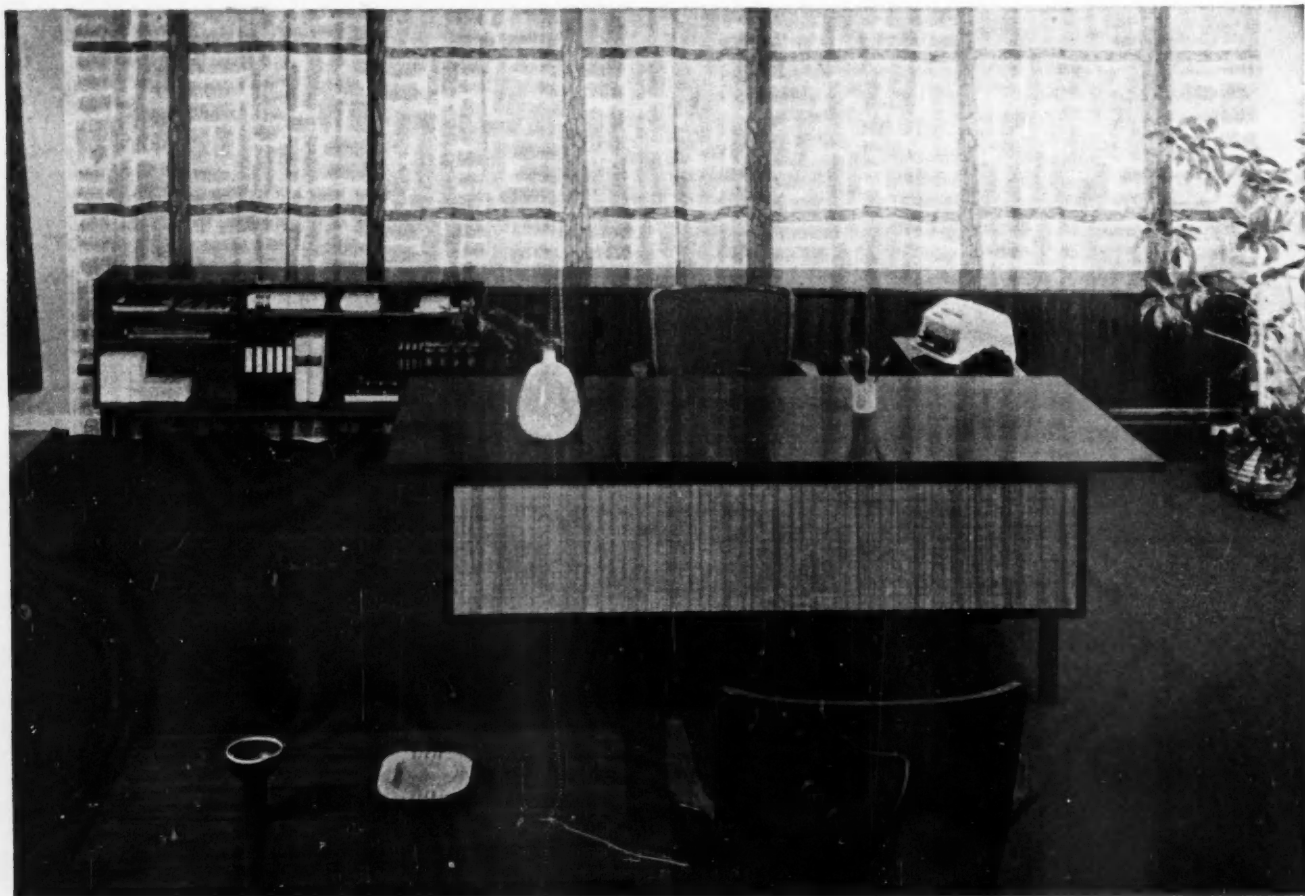
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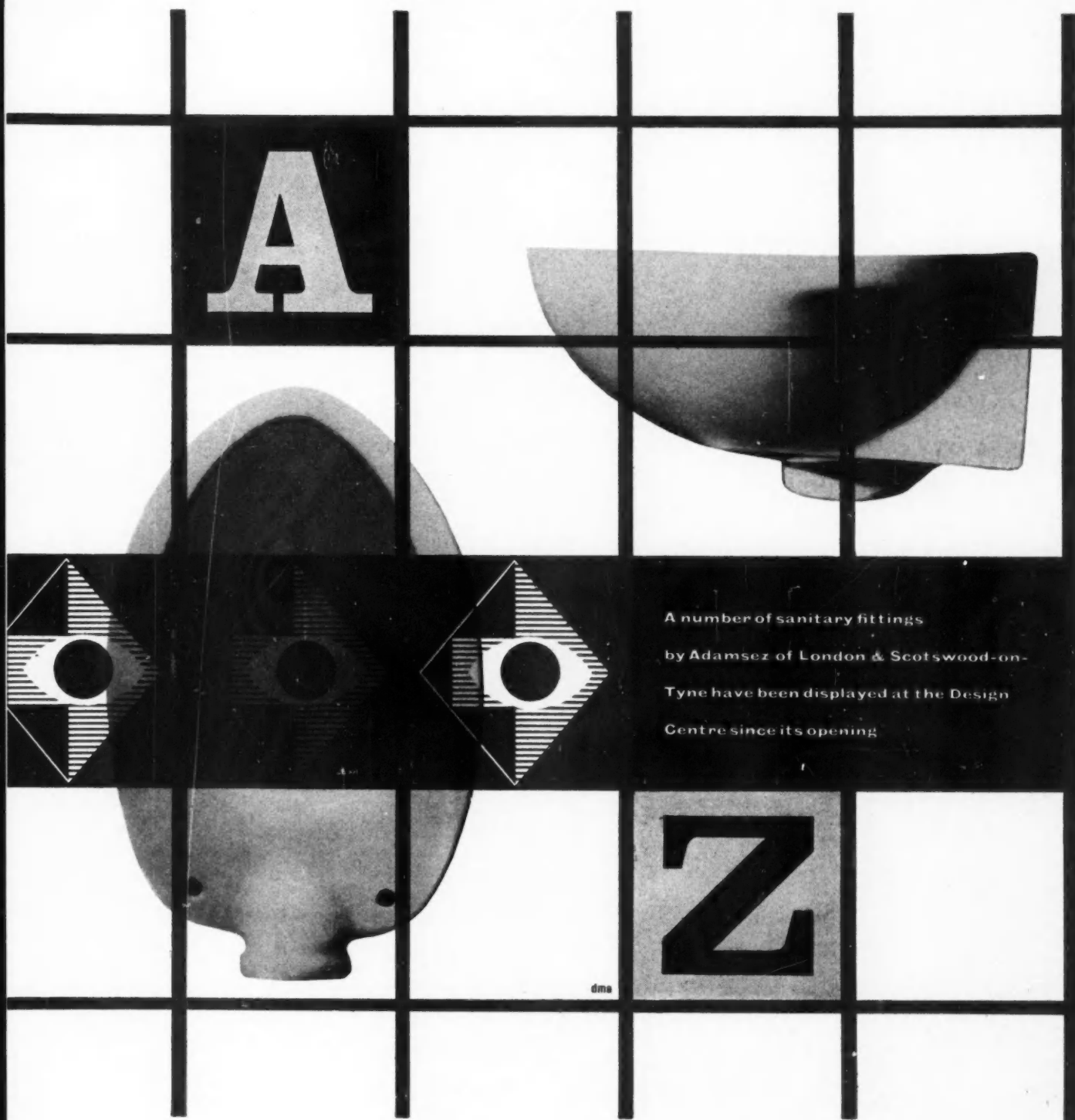
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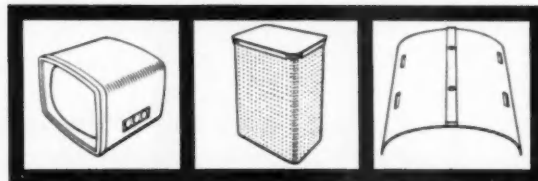
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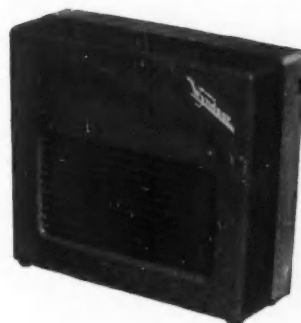
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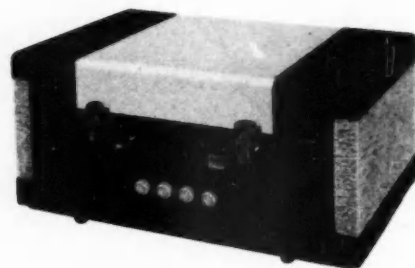
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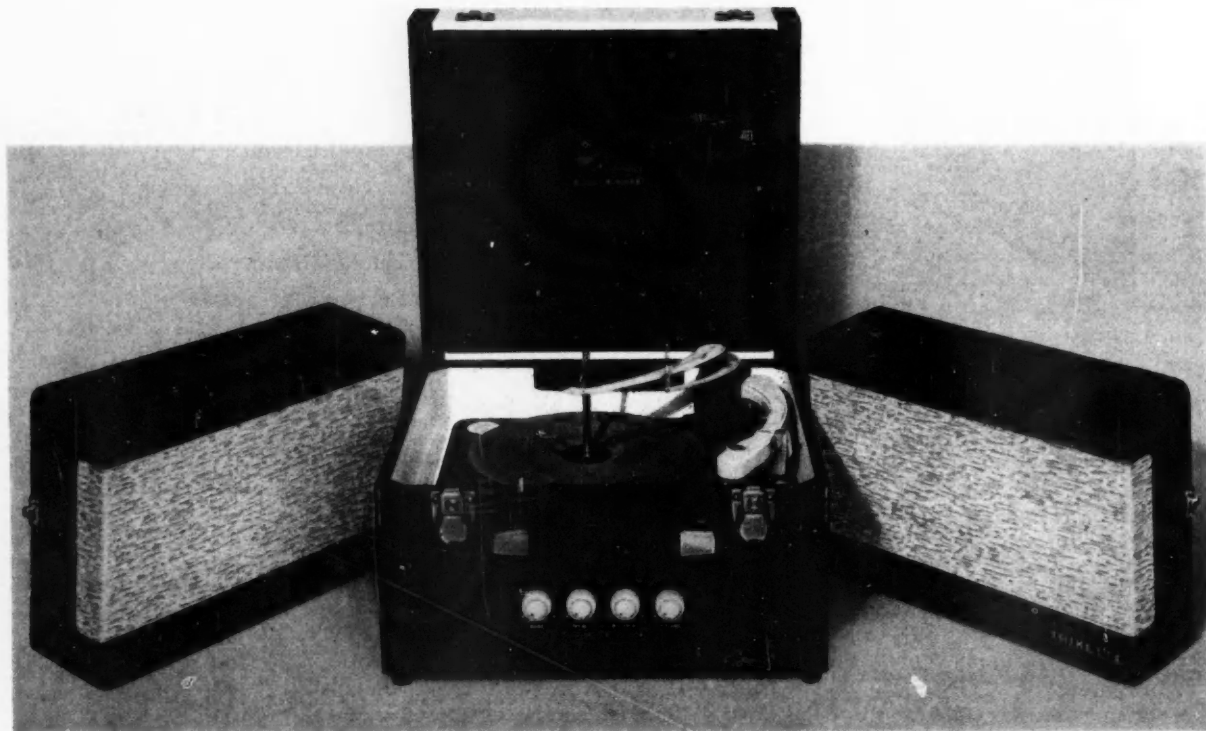
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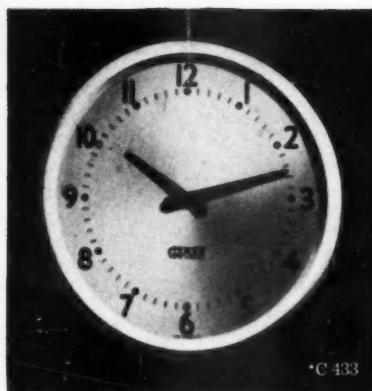
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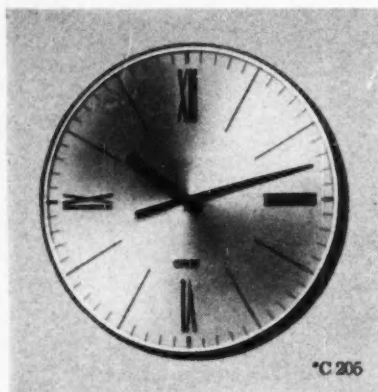
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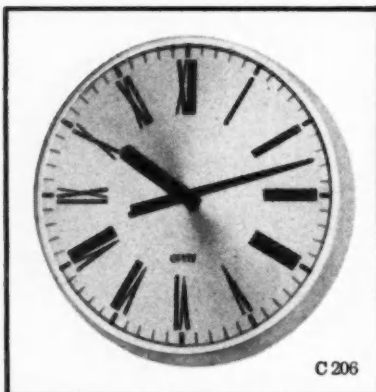
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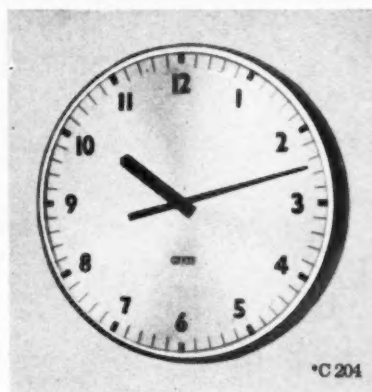
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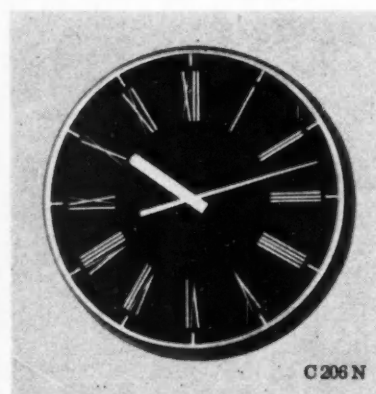
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\*C 204



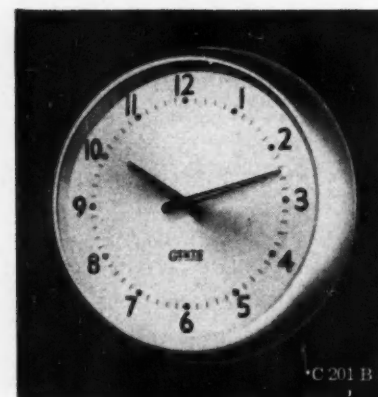
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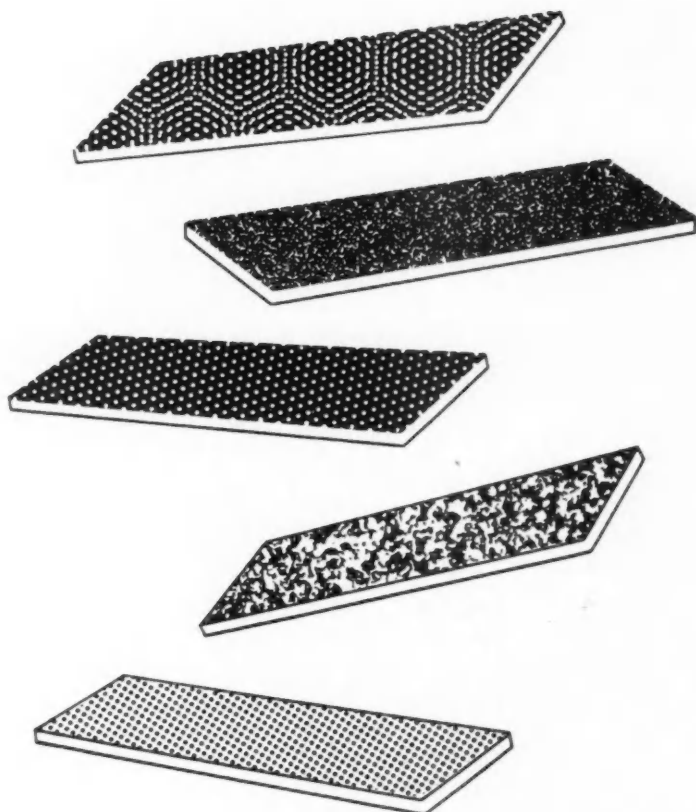
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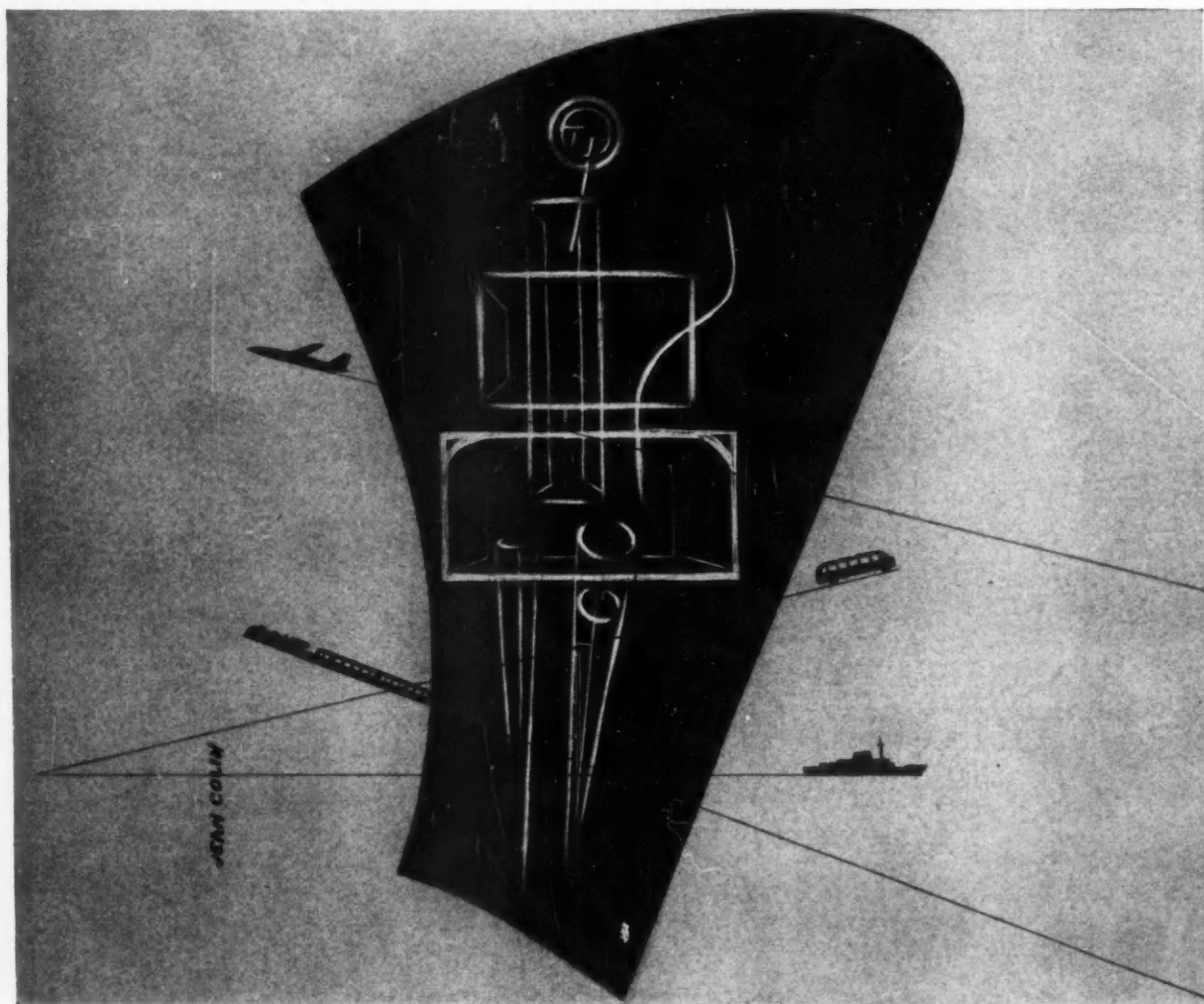
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# Design



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## 20: Focus on British design

SIR GORDON RUSSELL

This article takes the tenth anniversary of the magazine as an opportunity to review British achievements in design during the past decade. Sir Gordon, the director of the Council of Industrial Design, describes the Council's early efforts to promote better standards and goes on to discuss the workings of design policy within industry.

The article is followed by a review of some of the best British designs currently in production from the wide range of categories covered by the magazine. Introductions to the individual sections are by John E. Blake.

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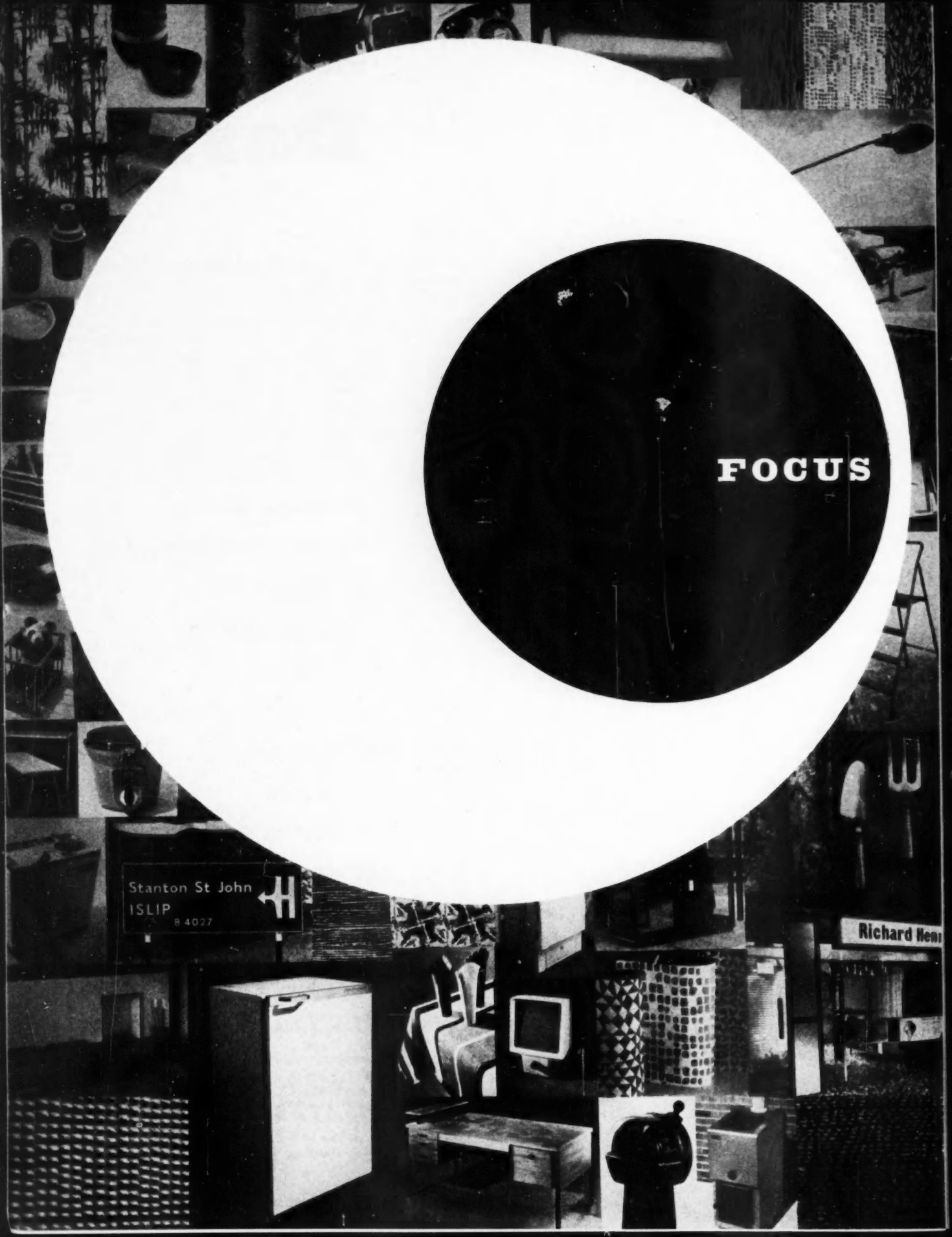
## 61: miscellany

## 65: news

The addresses of manufacturers in this issue are on page 69

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for this purpose, following a report on the training of

THE FIRST ISSUE OF DESIGN appeared in January 1949, so it is appropriate that, on this tenth anniversary, we should review the past decade and give some account of the problems of design in industry as the Council of Industrial Design sees them. Sir Gordon Russell, an original member of the Council, and its director since 1947, is in a unique position to do this, and in the following pages he has set out his considered views on the design problems which face us today after a decade of marked change. He has drawn on his wide knowledge, both as a designer and a manufacturer, and his wisdom accumulated throughout a lifetime devoted to the improvement of design. It is his belief that Britain, which pioneered the Industrial Revolution, has also made a

## ON BRITISH DESIGN

remarkable attempt to cope with one of the most serious of the revolution's mistakes, the failure to realise until recently that the machine has made necessary an entirely new approach to design. Sir Gordon points aspiring designers firmly towards the boardroom, but warns them that their personal qualities must justify such promotion. But the responsibility for our standards of design is placed squarely on the businessman's shoulders, for the days when a man could boast that he was a practical businessman and did not meddle with art, are numbered. Nor can design be imposed from the outside. An understanding of design and faith in design must come from management and it must be given a fair run to succeed and not be abandoned before it has had a reasonable chance. To expect a change in design policy to produce an immediate lift in the sales graph is unrealistic, and the CoID has always taken the long view that Britain's future depends on her reputation for quality. And goods of quality should surely be well designed. Sir Gordon Russell does not offer an easy solution, but he sees encouraging signs in many industries, whose achievements are illustrated in the survey of current British designs which follows his article in this anniversary issue. J.N.W.

# FOCUS

## on British design

SIR GORDON RUSSELL



When we say that anything takes place by design we mean that it does not happen by chance. When we talk of a work of art we mean that it is artificial, that it is not the work of nature. Clearly, therefore, art and design, if the terms are used in the widest and most common-sense way, affect the whole background of our lives. It is odd that many people still think of them as luxuries out of the main stream of life. It is important to say this, as I find that people so often talk about improving the design of their products as if it could be done in a vacuum without having the slightest effect elsewhere.

The complexity of the problem is greatly increased by the fact that we have in Britain examples of firms which have spent many years working out a design policy, firms which have never given the subject a moment's thought and firms at every possible stage of development between.

### which are you?

It seems to me that just as man's life span has been divided into 7 ages so 7 stages of design in a firm are discernible. They are:

- 1 those who have never thought about it at all;
- 2 those who think business is business - art has nothing to do with it - and therefore the subject of design is not important;
- 3 those who think it may be important in some trades, but not in theirs;
- 4 those who think they are missing a sales point;
- 5 those who think it is quite simple to hire a designer and 'go modern' next Monday;
- 6 those who realise that a serious approach to the whole subject is overdue, that it is useless to hire a good designer unless the point of view of board and management can be changed, that this will take both time and patience;
- 7 those who realise that, if carried out, the full implications of a real design policy will not only greatly improve the firm's products but will affect everything it uses and will, in fact, present a coherent picture of the firm's attitude to its customers. This will be a powerful creator of goodwill, and will be equally important to the firm's staff, to whom it will become a source of pride.

In which category would you place your own firm?

It sounds obvious that a high standard of design cannot be achieved without properly trained designers. Yet 10 years ago the premier art school in the country, the Royal College of Art, then more than 100 years old, was just embarking on a major re-organisation to fit it

for this purpose, following a report on the training of designers submitted by the CoID to the Ministry of Education and the appointment of Robin Darwin as principal. Before the war nearly all its design students went into teaching: today nearly all go into industry.

Broadly the same is true of most art schools which have specialised industrial design courses. The LCC Central School of Arts and Crafts, under William Johnstone, has been notably successful with its product design course, while the Birmingham College of Art and Glasgow School of Art are other important centres where training for designers in the light engineering industries is being successfully developed. Many other art schools and colleges up and down the country have focused attention on the industrial applications of their work, as distinct from the craft emphasis of pre-war courses. It is far more important to have a limited number of highly trained designers each year than a host of indifferent ones. It is of interest that an important committee has just been appointed by the Ministry of Education to report on art education.

Learning how things are designed for hand production is a useful way of getting to terms with one's materials, but unless it is accompanied by sound instruction in industry's methods of production it will not get a student far when he takes his first job. The Royal College of Art, which draws most of its students from art schools in which they have received a basic training, caters for both these needs. Students can see, for example, their designs being produced by skilled craftsmen employed by the college, but at the same time they must have 9 months' working experience in industry before they can qualify.

Today, more than ever, a designer needs a good general education, for without it he is at a great disadvantage in dealing with management. In many companies his most difficult job lies less in actually designing than in convincing the board that good design is needed. In this connection the consultant designer is often of great service to the designer on the staff. Naturally, he gets far more practice in dealing with different boards of directors, and as an outside expert he is likely to get a better hearing. If he is wise enough to make it clear that he has not been called in to replace the backroom boys but to support them, he can often do a valuable job of work for the firm. He can, of course, be equally useful to the firm which has not enough work for a full time staff designer.

### language of design

A good designer sometimes makes a first-rate salesman because he believes sincerely in what he is doing and knows more about it than anyone else. If he is tactful he may succeed in making the sales manager a staunch ally. He will have to strive to evolve a common language of design with the rest of the team. This is easier to accomplish in a small firm where the managing director is accessible, which is perhaps one reason why such firms are so important in the design field.

The best service the designer can render is to make



himself so conversant with the firm's problems that possibly in time he will be asked to take a seat on the board as design director, which may mean that he will cease to design. Unless he is able to put his point across convincingly, write a useful report in clear, concise English, be patient and tolerant of the point of view of others and extremely well informed on his own ground, there is little chance of this happening. British industry has a great need of such men.

To improve the design of any firm's products it is necessary for the directors to work out a design policy. And to do this will inevitably alter the firm's way of thinking. Well designed products cannot be promoted adequately if they are introduced by badly laid out advertising, by ill-designed catalogues or described on poorly designed letterheadings. The same applies to their background in the showroom, the shop window, the exhibition stand or the lettering and colour of the van in which they are despatched. This is obviously a much bigger job than most firms imagine. But that is no reason for postponing a start on something which I believe will be seen as an indispensable sales asset in a few years' time. Pride in good design as an aspect of quality is valuable in building *esprit de corps*. It will, therefore, readily be seen that the staff are hardly likely to take it seriously if great care is taken, say, in the typographical layout of stationery sent to customers, while that used internally is left to chance.

## missing link

It is by no means uncommon for the board to go some way towards working out a design policy and indeed to express considerable interest in the matter, yet when it comes to interpreting this in terms of action little is done. It may even happen that what is done is directly contrary to what is intended, as for instance when a designer is called in at the last moment to style the casing of a product instead of working with the engineers from the beginning, and so perhaps achieving a radical improvement to the basic layout and shape.

Before the introduction of the machine every craftsman was in some degree a designer. But it has been realised, only comparatively recently, that in the subdivision of processes made essential by the machine, the co-ordinating work of the designer had largely disappeared. In the excitement of producing things in immense quantities, it was only a small group of idealists who pointed out that we were being smothered under a blanket of ugliness. Some people thought that the machine itself was at fault and should be abolished. But the machine can be directed imaginatively or unimaginatively and today there is a growing feeling that we must find some way of bringing the artist back into industry, not in any sense to supplant the engineer, but to supply a missing link. The days when a man can boast that he is a practical business man and does not meddle with art are numbered, for we have only to look around to see the results of such thinking.

It seems to me that the first point to be quite clear about is that a design policy, like democracy, *cannot be*

*imposed from outside*. It must grow up through a belief on the part of the board and management that it is a necessary development. I have known so many cases where there has been a breakdown because no one on the board took the trouble to sell the idea to the staff, with the result that when the designer was appointed he was looked upon as an interloper and naturally received little co-operation. Under such conditions designers are not always as tactful as they might be; everyone must realise that design is a team job. Unless one person in authority, perhaps on the board, is given the job of launching the design policy and is determined to smooth out the difficulties which inevitably arise, the idea may be loudly proclaimed a failure when it has never had a fair chance of succeeding.

The first months in any infant's life are critical ones and design policy is no exception to this rule. It is during these months that a common language can be built up between engineers, mill managers, sales managers, designers and others. For it has to be admitted that very few technicians have had any training in aesthetics and therefore the designer is talking in a language they do not understand. Unless both sides are tolerant and patient the common language will not emerge, tempers will become frayed and time will be wasted. A skilful referee can avoid these pitfalls and by taking the chair at regular meetings can ensure that each point of view is given its proper weight.

There are vociferous people who maintain that design should be employed purely to increase immediate sales. The quality of the design, or the quality of the article to be made for that matter, is of no interest to them. Sales promotion is the sole aim. This is a point of view widely held in America and sedulously propagated by some designers there as a sovereign approach to practical, unimaginative business men. It is backed up by the prodigious customer preference questionnaire—the one certain way to achieve sterile mediocrity.

## pre-design research

Research surely should take the form of an attempt to find out what customers really need in view of the use to which the product will be put. The development of pre-design research methods is providing more accurate information, but like tools they must be used with skill and discretion if the best results are to be achieved. The new science of ergonomics is helping the designer to avoid some of the more outrageous proportions in furniture and equipment that were common before the war. Today he knows more about the shapes and sizes of the people he is designing for, and can also anticipate with more certainty the way in which they will use his designs. Conscientiously used these new sources of information will have great value as the designer can then project his thoughts into solving known problems, whereas enquiries into individual preferences can only deal with things that exist and are likely to crystallise design at the present low level.

At times the CoID has been under some pressure to support this latter approach. But we have always held



that we must take a longer view. If it is accepted that Britain's future role will be to an increasing extent that of a producer of quality goods at reasonable prices, then first-rate design as an aspect of quality becomes vitally important. It seemed to us essential for the CoID to show, by all means in its power, that potentially there is an immense market for well designed goods which few manufacturers or retailers believed 10 years ago.

How was this to be done? It seemed that the greatest impact could be made in the range of goods which everyone used in home, office, showroom and public building – durable consumer goods such as furniture, carpets, kitchen equipment and so on, normally sold through retailers. It would have been useless only to approach manufacturers, because that would have meant encouraging them to produce goods for which there were not sufficient trained designers available. And in any case retailers would be unlikely to stock such goods, unless there was some indication that the public might buy them.

### **four approaches**

A simultaneous approach to at least 4 groups was therefore indicated: first, to designers through their own Society of Industrial Artists and through the Ministry of Education, which is responsible for their training; second, to manufacturers through their federations, trade exhibitions, the trade Press, the CoID's magazine *DESIGN* and direct by its staff; third, to retailers through the trade Press, trade organisations, courses for salesmen, the magazine and direct by CoID staff; and fourth, to the public through the Ministry of Education with a view to improving visual education in schools, through exhibitions, Press, radio, television and lectures. This represented quite a sizeable job, even in a limited group of industries, when only a small staff and an inadequate sum for promotion were available.

How should one try to assess the results over the past decade? When I took over the directorship of the CoID in 1947, I was convinced that it needed a magazine in order to make its views widely known. In January 1949 *DESIGN* was launched, largely owing to the enthusiasm and journalistic experience of Paul Reilly, ably followed by J. Noel White. Its success is perhaps one pointer in making such an assessment. It is difficult to imagine such a magazine, which is read by at least 120,000 people each month, being able to establish itself in the years before the war. But under the editorship of Alec Davis for the first 3½ years, and Michael Farr since then, it has become internationally known.

Again one might compare the notice given to the subject of design in the trade Press, in women's magazines, and in the national Press. Or, looking at goods in retail shops, it is noticeable that although there is still a great deal of poor stuff there is a considerably larger proportion of well designed things. Then there is the interesting development at certain trade exhibitions where the CoID has been asked to select a group of the best designed goods on show and has been offered free

space to display them. This would have been inconceivable 10 years ago. The Board of Trade has made increasing use of the CoID's services in staging displays of selected British goods in exhibitions overseas. The number of firms which approached the CoID for advice on the employment of designers has grown from just over 300 in 1948 to nearly 700 in 1958, and the enquiries tend to be for more important work. More than ever, firms with any kind of design problem think of the CoID as the most likely source of information.

But perhaps the most spectacular sign of the growth of public interest has been the way in which The Design Centre has proved a popular success. Attendances have been high from the start and tend to increase: over the past 12 months they have reached nearly 700,000. This success is reflected in the work of the CoID Scottish Committee whose new premises in Glasgow, opened in June 1957, formed the first permanent centre outside London for the display of selected British designs. The exhibitions which the Scottish Committee holds there are doing much to extend the CoID's influence and bring a critical appreciation of design to wider sections of the population. It is indeed encouraging to see that design is no longer regarded as a subject for specialists only: it has caught the imagination of the ordinary man and woman in a way which augurs well for very considerable development over the next decade. This lesson cannot fail to be noted by wide-awake retailers.

In the furniture trade, whose products are the largest both in bulk and price in the equipment of a house, there has been a great and welcome improvement. There is more willingness to use talented designers and less tendency to ape earlier periods or contemporary mannerisms, though this is still a real danger.

### **comprehensive attitude**

The carpet industry has taken the lead in realising the importance of watching developments in architecture and interior decoration. The value of such an attitude is not yet fully realised in, say, the cutlery or linen industries, yet many of their products are sold for use together. Lighting fittings are emancipating themselves from earlier forms of illumination and as a result of the confidence thus engendered it is not unlikely that a greater feeling for elegance will develop, both here and elsewhere. In pottery very few new designs have the quality of older ones, some of which have been in production for a very long time. In glass there is much leeway to make up. In dress and furnishing textiles, wallpapers, wall tiles and plastics sheeting – all industries relying to a considerable extent on decorative patterns – many firms are now employing excellent designers who look at the problem in a more comprehensive way. Some domestic equipment – such as irons, telephones and gas stoves – has been greatly improved in design. The increasing use of machines in the home, where the operator is not always skilled, underlines the necessity for easily understandable controls and simple servicing, which may have beneficial results in industry.

Because there has been so much aimless copying,



there is a danger that younger men will refuse to look at anything old; this would certainly be the worst calamity of all. Our traditions should be of inestimable value and the greatest stimulus we have. Used as quarries from which we dig out odd bits and pieces which we put together to save ourselves the trouble of thinking, they have been a very real handicap. In some trades they have led to an utterly defeatist atmosphere – a belief that the best has been done already, and that we cannot do better than copy it.

The heights of the eighteenth century were not reached overnight, so why should we imagine that by copying by machine some of the finest handwork the world has ever seen we shall attain the same end? By this road our best hope is a poor imitation, whereas a new imaginative approach might well give us something as fine but of an entirely different kind. Perhaps we should have a healthier respect for the originals if we were not so occupied with fourth-rate copies.

## ball at our feet

We have in Britain a sense of scale, founded on our innate belief in the importance of the individual, which is hard to match elsewhere. I believe our job in this chaotic modern world is to hold on to our great traditions of experiment, discovery and common sense, not only in aircraft, radar and atomic research, but in architecture and all the trades which affect our lives. Let us spend less time talking of things we imagine other people do badly and find out how we could do things better ourselves. The ball is at our feet.

The recent successful conference in Birmingham organised by the CoID showed that there is much interest in design among engineers. As the CoID is anxious to extend its work in the engineering industries one of the important things to define is the sphere of influence of the engineer and the industrial designer. The engineer has a well established position in industry. It is clear to everyone that he is essential. He has been responsible for designing a wide range of goods in the past. It is only natural that he should question the necessity for bringing in a technician whom he is apt to regard as a 'taste specialist'. It seems a reflection on his own taste and none of us likes to have his taste impugned. But is it not true that the engineer's whole training is directed towards making products by the most economical and commonsense means? This is admirable, yet there are many occasions when convenience and economy of production cannot be pushed to the furthest limits without sacrificing qualities which are important to the user both practically and aesthetically. There can be few of us who are unable to think of a product in which convenience in use or servicing has not been fully worked out.

Therefore I suggest that while the primary function of the engineer is to consider production, the industrial designer should be mainly concerned with the user's point of view. Of course they will overlap for it is essential that no specialist should concern himself exclusively with his own side of the job if a really first-

rate article is to be produced. Designing for industry must be a team job and no individual member of the team should strive for an undue share of the limelight.

In certain goods the user has a wide range of choice and can exercise his own discrimination. Yet in much heavy and domestic equipment there is considerable room for improvement from the user's point of view. Much more could be done if the men responsible for servicing such equipment, who know more about its day-to-day use than anyone, could be brought into closer contact with designers. The fact that the public does not complain should not be taken that all is well.

Consideration for the user's convenience should not be confined to the article itself. The good industrial designer will watch that it extends to such matters as the legibility of noteheadings, the clarity of instructions, the preparation of plans or working drawings for catalogues so that they can be understood by laymen, the packing of goods – remembering, for example, that people who live in flats do not welcome the use of wood-wool or shavings.

It is surely the job of the industrial designer to work with the engineer from the inception of the product on the drawing board and then to follow it in imagination through every stage of development and use. The designer must also consider, in advance, what degree of misuse should be allowed for. Think of the 14-stone men who swing on the back legs of chairs! The Consumers' Association and the BSI Consumer Council are doing a valuable job in helping those who accept the social responsibility of designing for the user's real needs instead of depending entirely on sales appeal backed by aggressive advertising. For it must be conceded that however closely the engineer and industrial designer may collaborate, their efforts can be frustrated if the salesman's approach is to discover the lowest common denominator of taste which will yield the maximum immediate sales regardless of the future.

## the long view

Pretentious furniture which is flashily attractive in a carefully lighted shop window, offered on hire purchase terms which seem acceptable, is not necessarily a reasonable background for living. The CoID hopes to stage more exhibitions in retail shops, not only in the United Kingdom but in Europe also, similar to the very popular one shown in Newcastle last October.

This country has already shown evidence that in the coming years she might become a powerful force in demonstrating how greatly a rising standard of living depends on a rising standard of design. But to ensure this our designers will need to show great honesty of purpose and our manufacturers and retailers will need to take the long view. The public has evinced a rapidly growing interest in the subject, but only a minority is yet sufficiently critical to resist the subtle blandishments of those who wish to scramble on the band wagon. Therefore the watchword for design today must be integrity, which, taking the long view, is perhaps our greatest business asset.

*The following pages illustrate some of the best British products in the wide range of industries covered by DESIGN.*

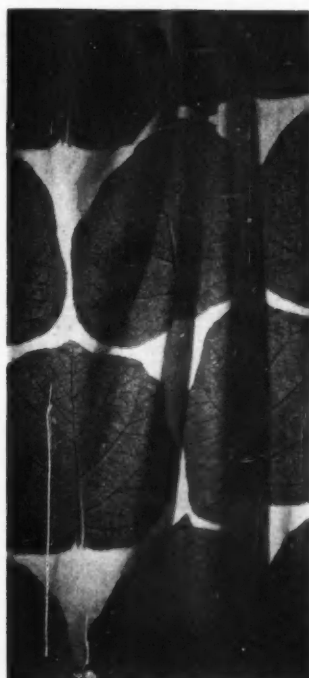


John Garner

## **F** DINING ROOM

1959, a year with opportunity to refine and recreate the products of the past decade. New solutions to our basic living needs. Focus on space – a key word with a key meaning. Space in steel and glass buildings, space in the home – in the dining room. Space that gives freedom, fluid movement, interchange of ideas and things. Today's furniture and fittings express and make space, destroy the distinction between rooms. The *home* is subservient to *life* in the home. Banish the cold formality of front parlours that attempt to impress callers – then stand unused, to collect dust. The dining room is for eating, for sitting and talking, for being at ease. Bring the pot from the oven to the table direct, it fits, enhances the wood, the linen, the stainless steel. Push back the walls, bring the kitchen in, dissolve divisions that separate life into compartments. These are the movements that evolve from what we are and the way that we live. Industry observes, notes, forecasts. The designer experiments, creates, translates. Teapots must pour, knives cut, lights illuminate, chairs be comfortable. Attract the family, friends, an unexpected guest, with all these things, designed with unpretentiousness for them, to be used, to make more rich the daily round.

Cup and saucer in polished melamine available in green, grey, chartreuse and red. *Design of the year, 1957.* DESIGNERS A. H. Woodfull and John Vale. MAKER W. R. Midwinter Ltd. 3s 6d (cup); 3s (saucer).



Leaf printed linen union cloth (55 per cent linen, 45 per cent cotton). 50 inches wide. DESIGNER Terence Conran. MAKER Conran Fabrics. £1 9s 6d per yd.

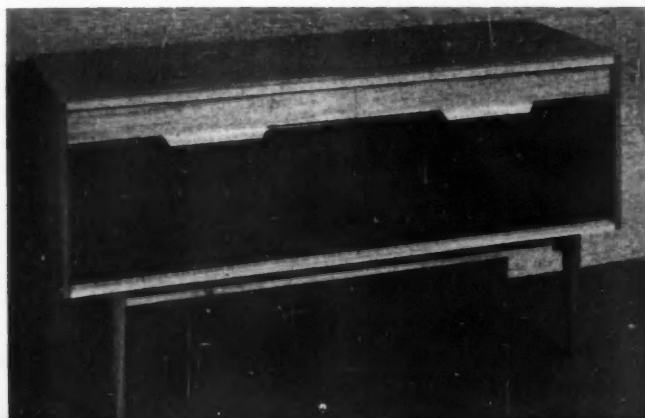


Fish fork and table knife from Boston range in satin finished stainless steel. MAKER Elkington & Co Ltd. 5s 3d (fish fork); 11s 2d (table knife).

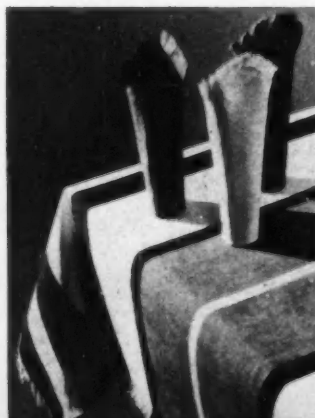


Dining chair (ML113) with frame of West African mahogany, available with light or dark finish. DESIGNER M. S. Wason. MAKER Greaves & Thomas Ltd. £5 15s - £6 2s 6d, according to cover.

Braemar sideboard in natural finished mahogany and rosewood. DESIGNER Robert Heritage. MAKER Archie Shine Ltd. £34 2s.



Riviera cotton tablecloth and napkins, available in 6 colourways. *Design of the year, 1958.* DESIGNER A. Ingham. MAKER John Shields & Co (Perth) Ltd. Tablecloth (54 inches square) 18s 6d; napkins 2s each.

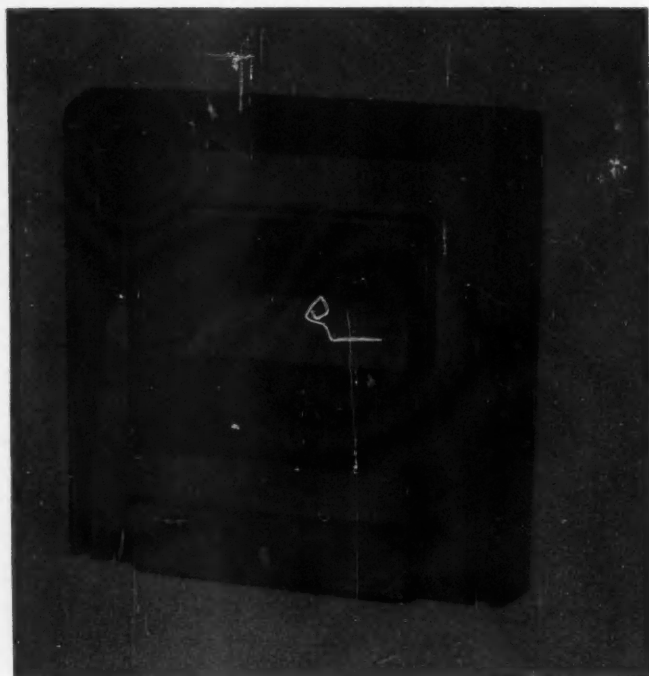


Connoisseur lead crystal goblet (right) and port glass (left). *Design of the year, 1957.* DESIGNER S. Fogelberg. MAKER Thos Webb & Sons. £13 14s per doz (goblet); £8 16s (port).



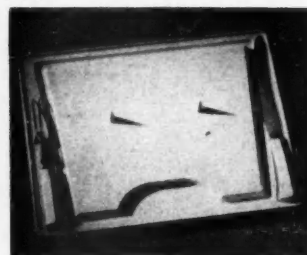


dining room



Rayburn continuous burning convector open fire in vitreous enamel and Alisheen enamel finish. DESIGNER David Ogle. MAKER Planet Foundry Co Ltd. £26 15s - £30 10s according to finish.

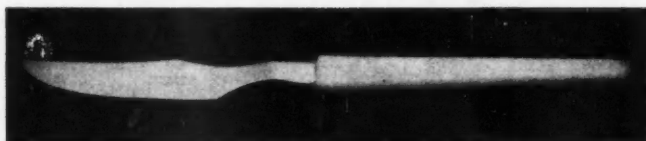
Meat board in sycamore with threaded boxwood spikes and stainless steel knife and fork with wooden handles. MAKERS The Betula Ltd (board and handles) and Westall Richardson (knife and fork blades). £4 15s.



Jug from set of pewter ware with contrasting polished and rolled textured finish. DESIGNER Gerald Benney. MAKER Vineri Ltd.

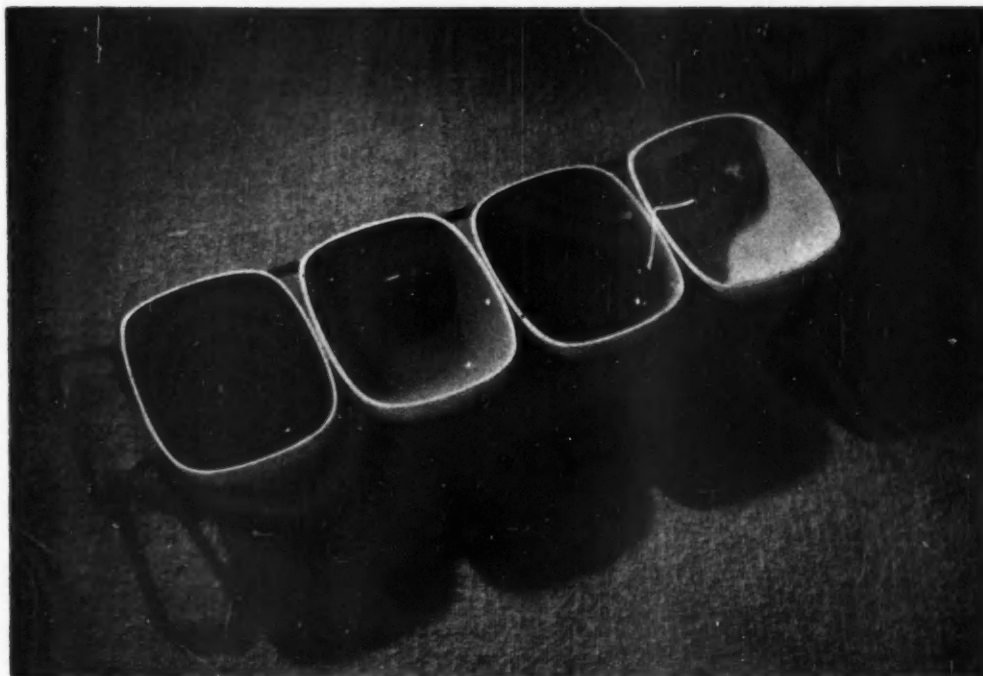


China tableware with decoration in Beaconsfield pattern. DESIGNER (pattern) Peter Wall. MAKER Josiah Wedgwood & Sons Ltd. £10 9s 6d (21-piece tea set); £37 8s (32-piece dinner set); £8 5s 6d (16-piece coffee set).



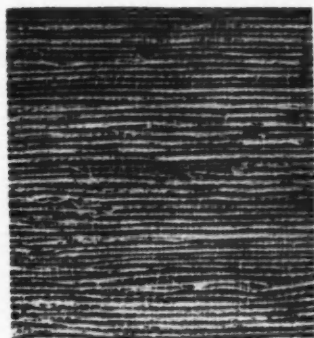
Starcross Saracen grill knife (M154) with polished stainless steel blade and white Ivoride handle. DESIGNER M. J. A. Palmer. MAKER Joseph Rodgers & Sons Ltd. £3 12s 6d (set of 6 in leatherette case); £2 14s (set of 6 in cardboard carton).





Denby *Boutique hors d'oeuvre* set (BQ454); leadless glazed earthenware dishes and black wire frame; dishes available in any one of the 4 colours. MAKER *Joseph Bourns & Son Ltd.* £2 5s per set; individual dishes 7s 6d each.

Queensberry *Harmonograph* coffee pot in bone china, with pattern in black; open stock, available in full range of tea and dinner ware. DESIGNER *David Queensberry*. MAKER *Crown Staffordshire China Co Ltd.* £1 15s.



Machine printed wallpaper printed in black on white and with slight embossed effect. MAKER *Arthur Sanderson & Sons Ltd.* 9s 6d per piece.

*Foliata* Wilton body carpet in wool; available in other colours for orders of not less than 50 yd. DESIGNER *John Palmer*. MAKER *John Crossley & Sons Ltd.* Price from maker.



Archie Shine, 53, a director of Archie Shine Ltd, which makes the sideboard on page 27.



David Queensberry, 29, designed the coffee pot on this page.



John Palmer, 46, head London designer of John Crossley & Sons Ltd, designed the carpet on this page.

IN THIS ISSUE  
retail prices quoted are approximate and  
include purchase tax where applicable.

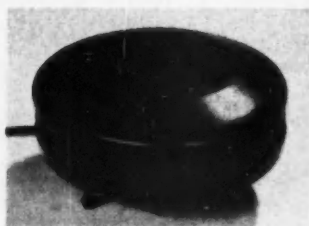
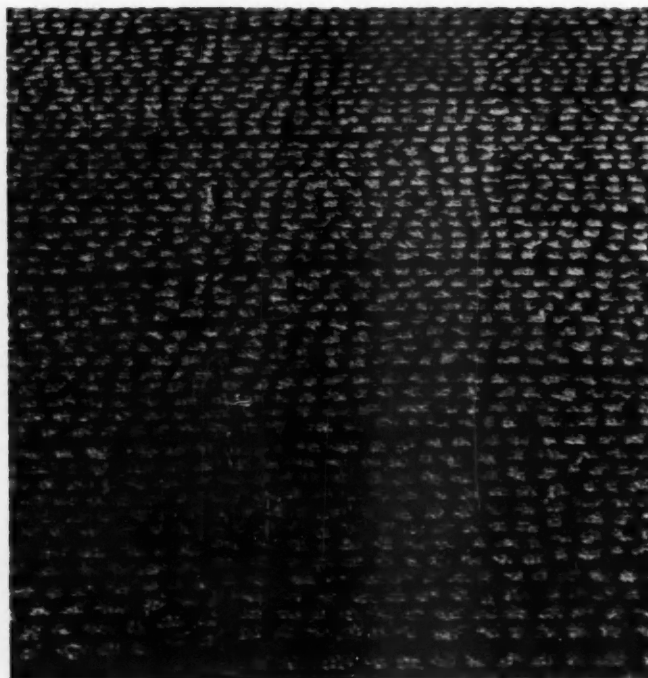
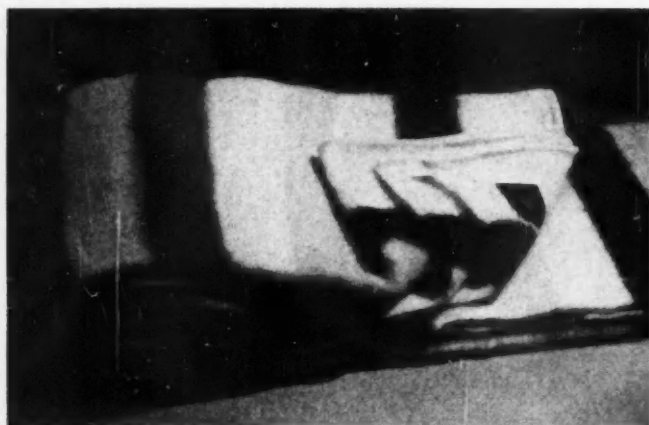




John Garner

*Duffle Stripe* blanket from the Witney Point range. The pattern, in black, yellow, red and green is woven in 100 per cent wool. 72 x 90-inch blanket weighs 6 lb. MAKER Charles Early & Co Ltd. £4 17s 6d.

*Fiord 9054* Wilton body carpet in the Architect quality. All wool pile has cotton and jute backing. Available in 27-inch and 36-inch widths in 4 colourways. DESIGNERS Maker's studio, colourings by Lucienne Day. MAKER Wilton Royal Carpet Factory Ltd.

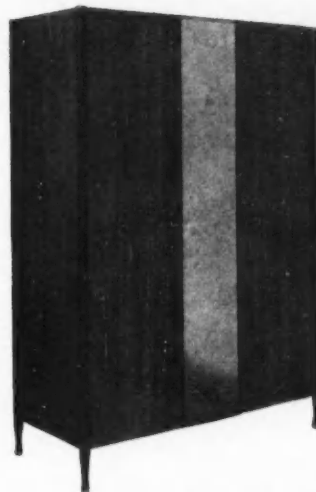


*Elfin* 1,500 w electric fan heater made of mild steel, stove enamelled in red or beige. Diameter 11 inches. Weight 8 lb. MAKER P. W. Baker & Sons (Sales) Ltd. £7 18s 6d.

## BEDROOM & NURSERY

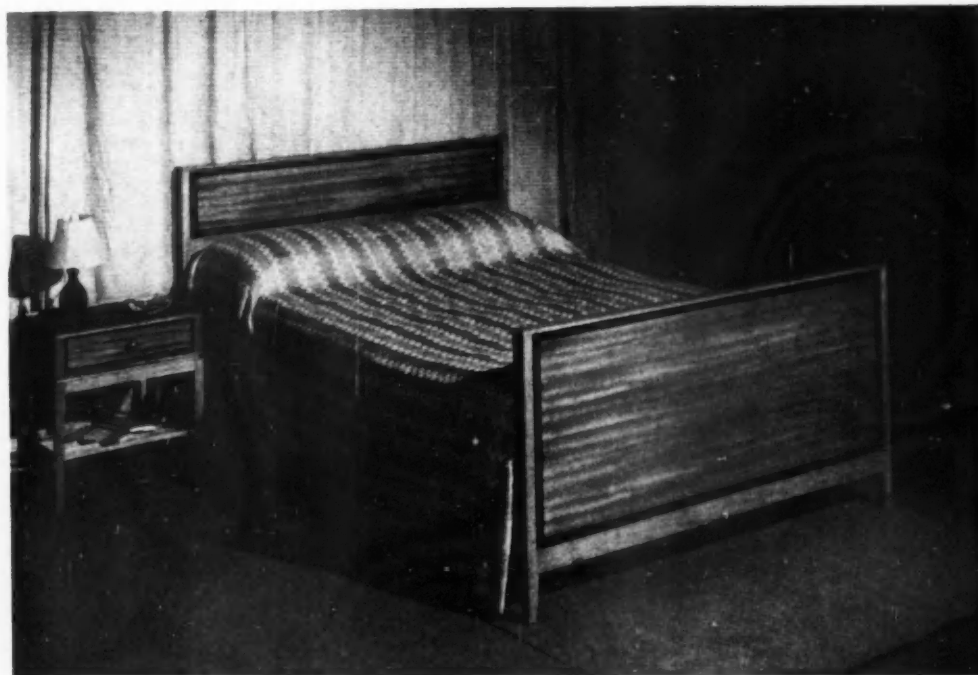
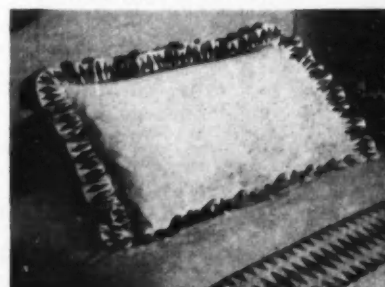
A bedroom is a place for sleep, but also for retreat and relaxation. If there is space downstairs then have enclosure here. A space within enclosure, for privacy. Private freedom to read, think, listen to a play, discard day clothes and shut them away behind doors, to preserve order. Cupboards are fitted, built in or stood free. Mahogany, rich elm, walnut, left natural – an unobtrusive background for relaxation. A lamp by the bed, a switch to give warmth, curtains drawn to shut off the outside, to be admired. A British fabric, characteristic, unique, one of many successes that lead the world. Close fitted carpet beneath bare feet – a luxury not for the rich alone – a new achievement. Focus on design for day-to-day living, for everyday things.

The nursery close by. Bright painted furniture, wallpapers to entertain, a playpen to deny freedom – for a time. An industry for children – expanding, attracting with toys to construct, or instruct, mechanical or cuddly, forcing parents and uncles to buy.



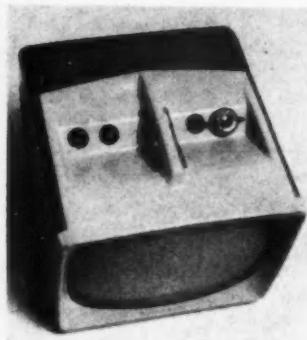
*Ionic* 4-ft wardrobe (S100) of knock down construction in eucalyptus veneers and solid mahogany. DESIGNER *Nigel V. Walters*. MAKER *F. Wrighton & Sons Ltd.* Price from maker.

*Harlequin* sheet and pillow set, in printed cotton, available in single and double sizes and 4 colourways. DESIGNER *H. Neville Barber*. MAKER *Haworth Fabrics Ltd.* £6 11s 6d (single); £7 17s 10d (double).



Wall light (CP) with pleated acetate shade in apricot, ivory or white. The cap is anodised a warm brass colour and the fixing plaque is polished beechwood. DESIGNER *E. Cooke Yarborough*. MAKER *Cone Fittings Ltd.* £1 18s 3d.

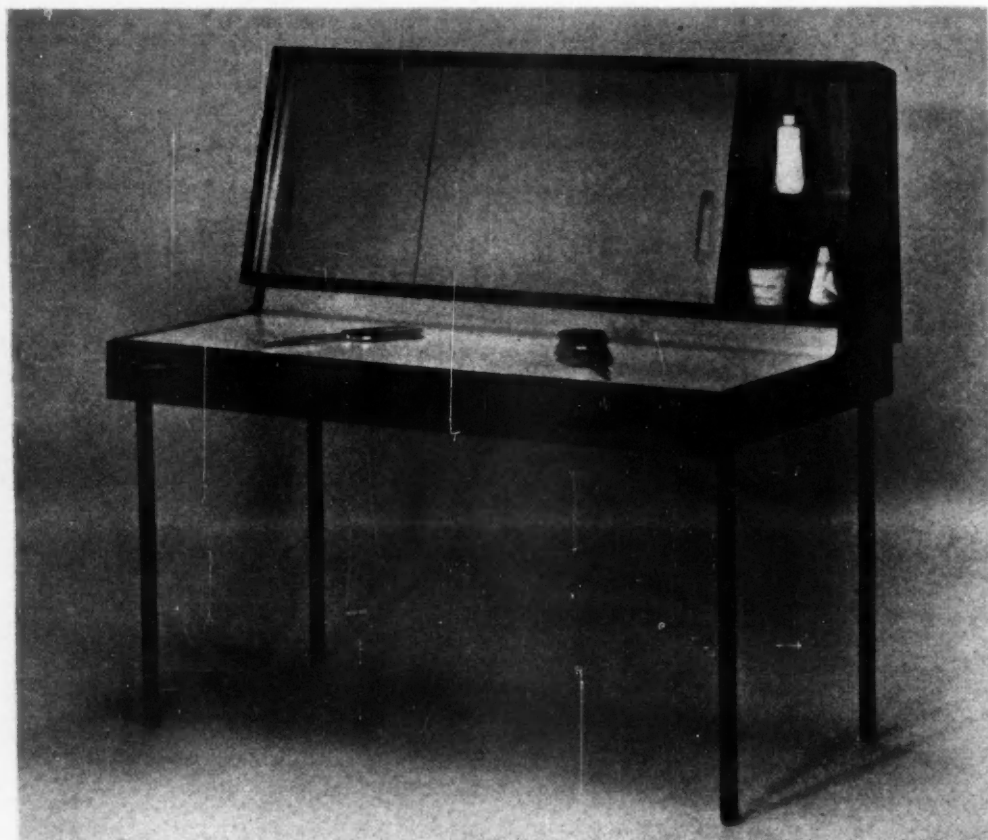
Double bed (A41) in mahogany with ebonised decoration. Width 4 ft 6 inches. DESIGNERS *Ward & Austin*. MAKER *Loughborough Cabinet Manufacturing Co Ltd.* £14 12s 9d.



Portable television set and VHF radio (TP308). Pressed metal casing with plastics mouldings in two tones of grey. DESIGNERS *J. K. White and F. W. Wilson*. MAKER *E. K. Cole Ltd.* £61 19s.

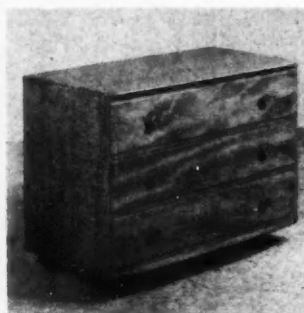
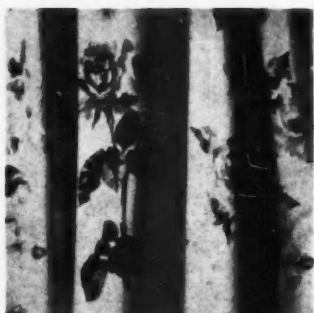


Panda (33) and nursery tidy in brightly painted wood (model 20/101). MAKERS (Panda) *Wendy Boston*. £4 19s 11d; (nursery tidy) *Amersham Works Ltd.* £1 19s 11d.



Dressing table (C124), in middle price range, veneered in Australian walnut or natural oak, and supported on steel tube legs. The top is finished in grey Formica and the back has glass shelves behind two sliding mirrors. DESIGNERS *John and Sylvia Reid*. MAKER *The Stag Cabinet Co Ltd.* From £24 5s.

*Kensington* everglaze printed cotton, available in 6 colourways. DESIGNER *Jayne Clarke*. MAKER *Donald Bros Ltd.* From £1 0s 11d per yd.



Chest of drawers (412) made in solid elm, wax finished inside and outside. DESIGNER *L. R. Ercolani*. MAKER *Furniture Industries Ltd.* £29 10s.



Nigel Walters, 36, consultant designer to F. Wrighton & Sons Ltd, designed the wardrobe on page 31.



John and Sylvia Reid, designers of the dressing table illustrated on this page.



Lucian R. Ercolani, 70, managing director of Furniture Industries Ltd, and designer of the chest of drawers on this page.



John Garner

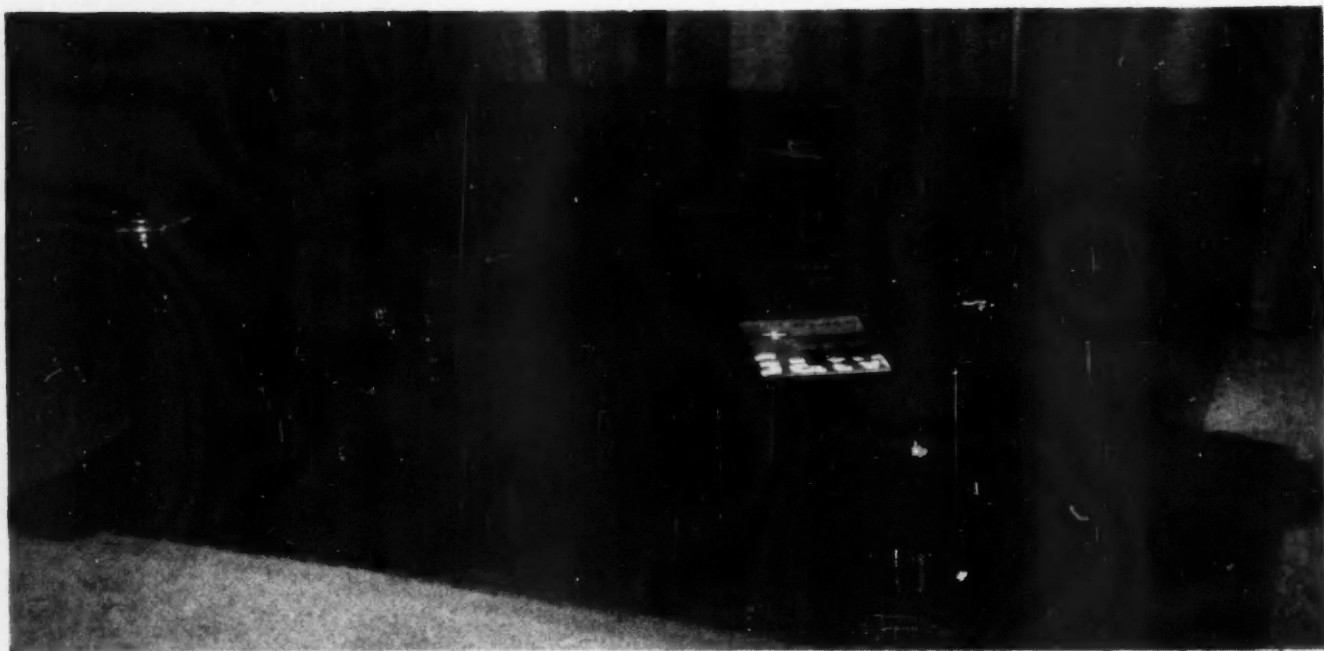


## LIVING ROOM

Focus on what in the living room? Do you sit and stare at blazing logs, flames leaping high, a symbol of another time and place? Do you pull up the chairs, tight-circled, loose covers to the floor to keep off draughts; or make believe with artificial flames that give electric warmth? These are not for honest men today. Focus rather on a friend's face across the coffee table, or on the view from the window, or on television. Break up the circle, re-arrange the chairs (space to clean under and light to move). Plan the living room to serve a changing need. Sink back on rubber webbing or lateral springs. Turn the knob that brings your favourite programme into the room, on to the magic lantern of a modern age. Consider it a problem for design. Why disguise it in a more familiar shape? Why not make it look like . . . well, for example, a television set? (Make a note to think more about this.) The room divider divides – but not quite – houses books, the radio, glass that sparkles, perhaps too much. Behind, trees spread across printed paper on the wall. Light glides along a table, from near the floor, above the chair – it is needed there to read. Or records (largest luxury industry) turn in stereophonic bliss. So regroup, replan, change round to focus on something new. Allow freedom to change and space to move – to live in comfort.



Folding double bed settee with steel underframe finished in mahogany; back folds down to make 4-ft wide x 6 ft 2-inch bed with a 5-inch deep foam rubber mattress; available in various fabrics. (The single version was a *Design of the year, 1957*.) DESIGNER *Robin Day*. MAKER *S. Hille & Co Ltd*. From £69 11s.



*Fleet* fireplace with raised hearth in white vitreous mosaic and green terrazzo; available in other colours. DESIGNER *Peter Gray*. MAKER *Heal & Son Ltd*. £84.

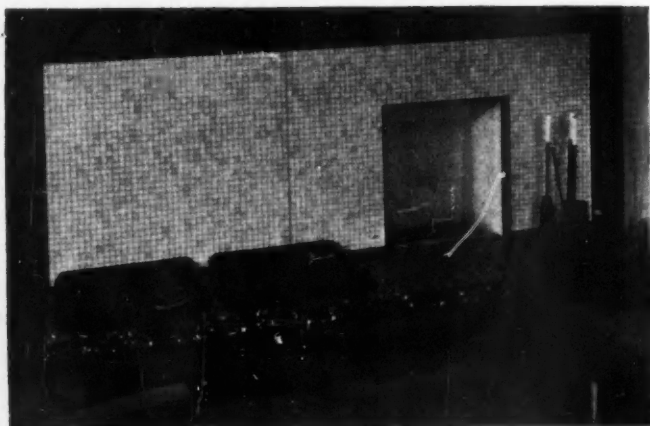
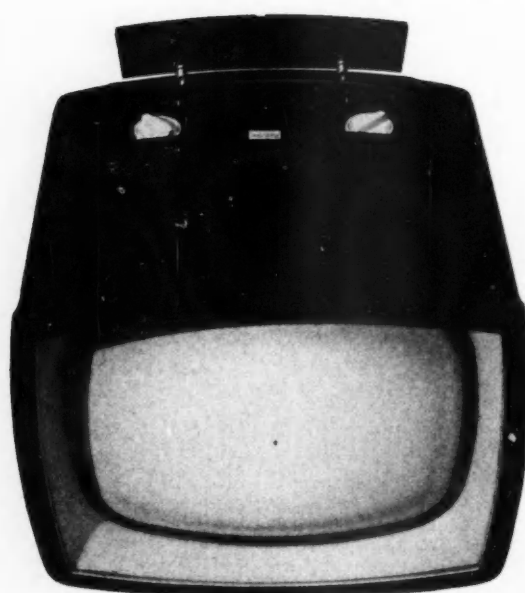


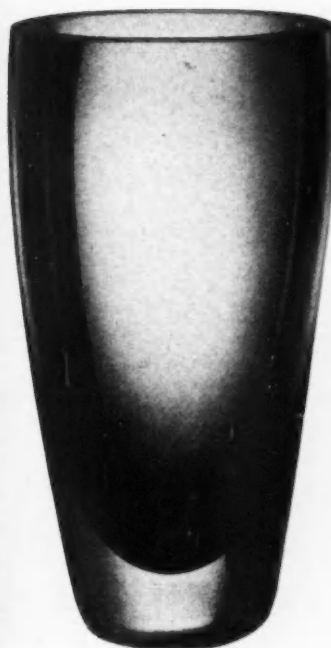
Table television receiver (V310) in formed ply African walnut with phenol front frame; 17-inch screen. DESIGNER *A. F. Thwaites*. MAKER *Murphy Radio Ltd*. £72 19s 6d.







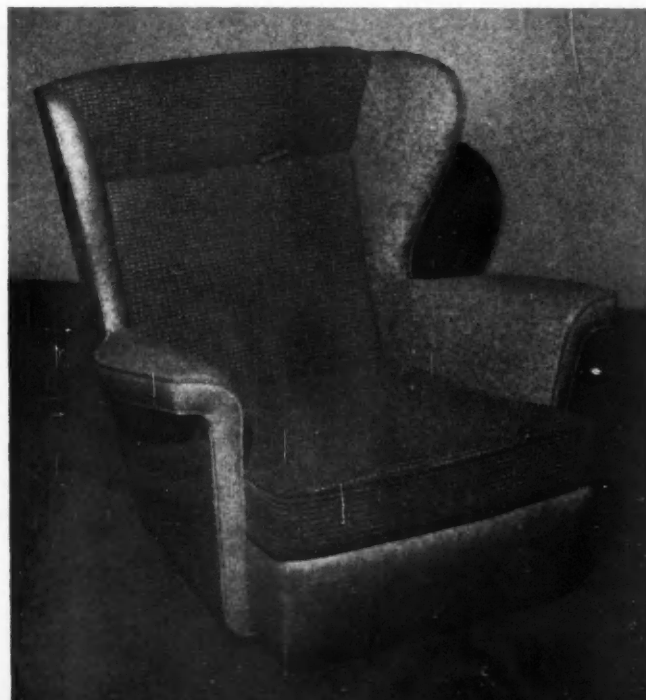
*Sapphire* fine bone china coffee set with Fiesta H651 pattern. DESIGNER Tom Arnold. MAKER Ridgway Potteries Ltd. £5 6s 11d.



*Whitefriars* crystal hand made vase (9495) in various colours. DESIGNER Geoffrey Baxter. MAKER James Powell & Sons (*Whitefriars*) Ltd. £3 4s.



*Treescape* wallpaper from the third Palladio pattern book. DESIGNER Audrey Levy. MAKER Wall Paper Manufacturers Ltd. £2 8s 5d per piece.



*Malindi* hand printed cotton satin fabric, available in 3 colourways. 48 inches wide. DESIGNER Gwenfred Jarvis. MAKER Liberty & Co (Wholesale) Ltd. £1 19s 6d per yard.



*Pavane* easy chair with beech frame; upholstered with tension springs covered in Hairlock and Lintafom. DESIGNER Howard B. Keith. MAKER H. K. Furniture Ltd. £39 15s.

**P** living room

*Whispering bamboo* woven rayon available in three colourways; 50 inches wide. DESIGNER Hans Tisdall. MAKER Edinburgh Weavers. £3 7s 6d per yd.

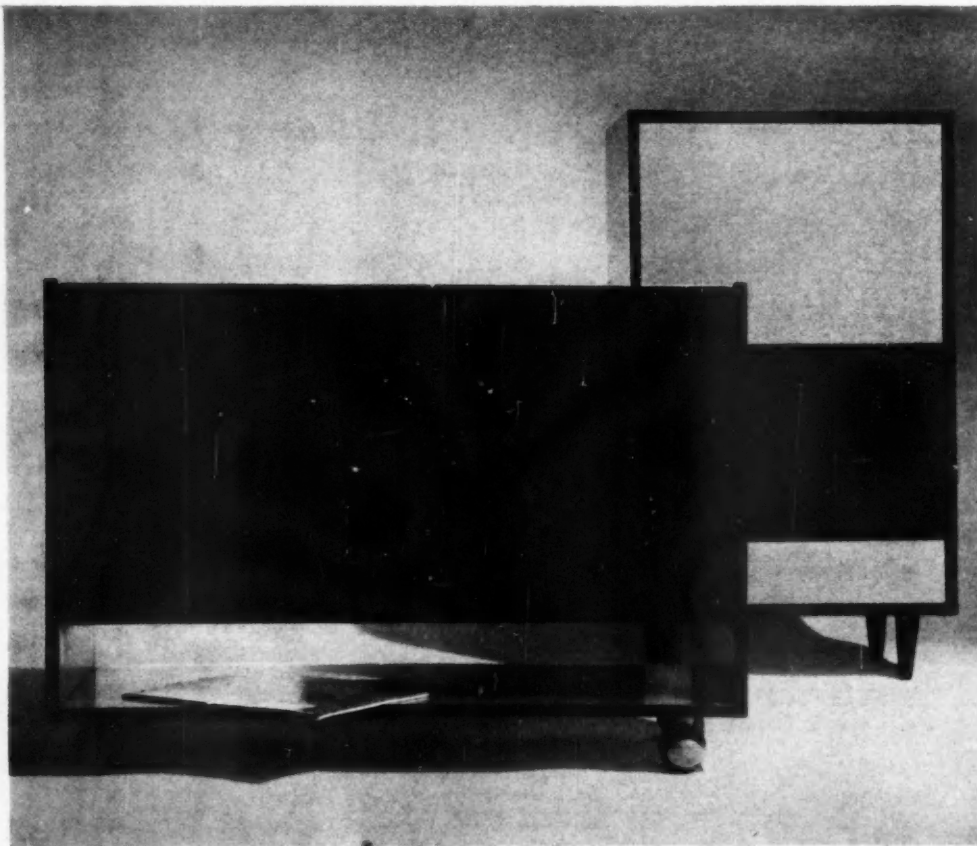


*Intercontinental portable radio* (P94MBQ/LW) in leathercloth covered wood cabinet. MAKER Pye Ltd. £30 9s.



*Flamingo easy chair* with steel frame, plastics foam upholstery and mahogany legs; available in a number of coverings. DESIGNER Ernest Race. MAKER Ernest Race Ltd. £29 14s 3d - £33 6s 1d according to cover.

*Trolleygram amplifier control cabinet and Reflexian loudspeaker* in plywood with polished two-tone sapele mahogany veneer finish; available in figured walnut, oak or ebony finishes. MAKER Alfred Imhof Ltd. £26 5s (Trolleygram cabinet); £51 9s (loudspeaker cabinet fitted with Tannoy 12-inch dual cone loudspeaker).



Robin Day, 43, consultant designer to S. Hille & Co Ltd, designed the convertible bed settee on page 34.



Peter Gray, 37, a staff architect at Heal & Son Ltd, designed the fireplace on page 34.

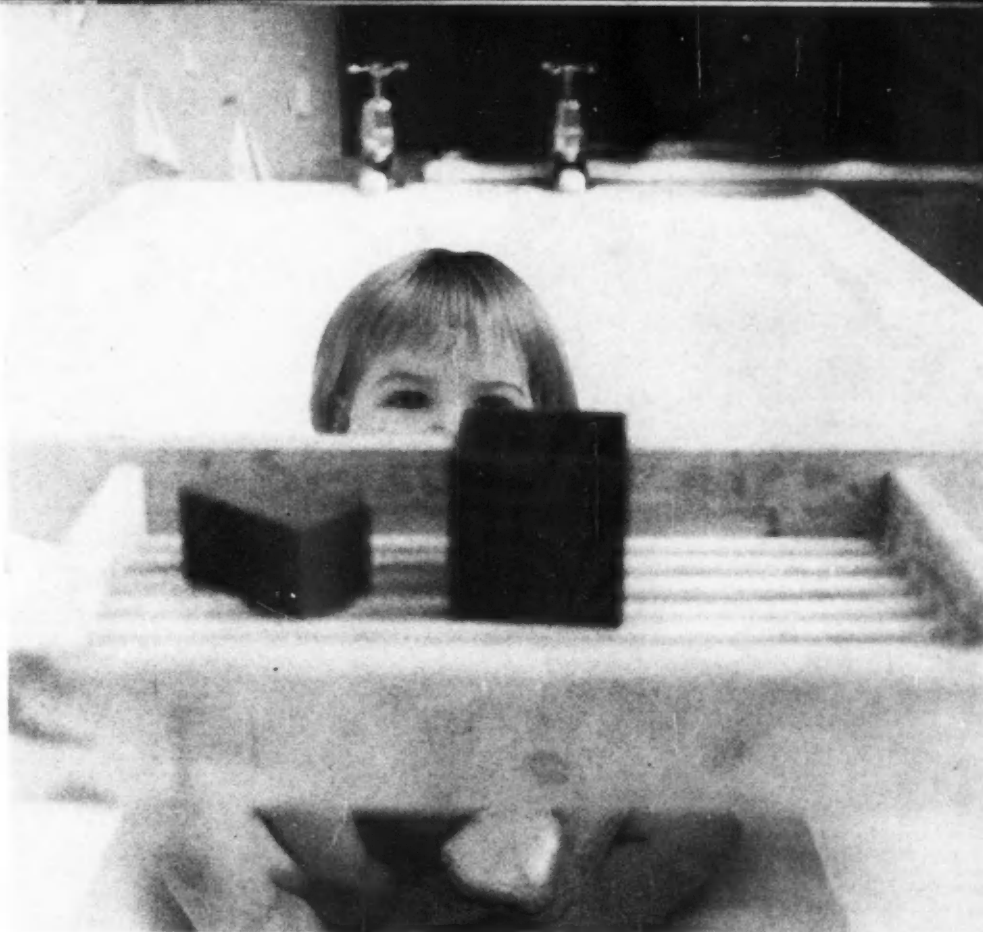


William J. Wilson, 43, managing director of James Powell & Sons (Whitefriars) Ltd, which makes the vase on page 35.



Ernest Race, 45, director of design, Ernest Race Ltd, designed the chair on this page.





John Garner



## BATHROOM

A place for cleaning and to be kept clean, but also to be made cheerful. To refresh the body but not depress the mind. Good design comes from watching, improving, refining, redesigning. Lino, plastics tiles, clean colours, patterns big and small. Bath mats soft to tread, towels in brilliant red or green or blue, striped and plain. Or nylon carpet, close fitted, on the floor for warmth and luxury. Basins in clay, that looks like clay, smooth, uncreviced. Wallpapers that wash, bright patterned, so that bathing and washing are part of living, not to be hidden away in cold, bleak caverns. Choose the taps that are easy to clean, with smooth contours. Make the bathroom the measure of comfort in the home, with warmth and cloudy steam, an enticement to linger.

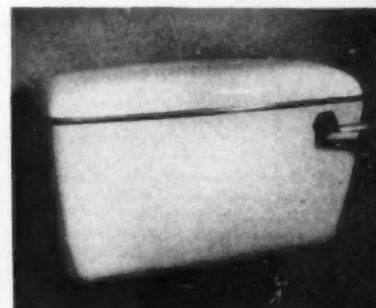
*Veluft multi-coloured candlewick bath mat in tufted cotton. MAKER Wallach & Baumann Ltd. £1 12s 6d.*



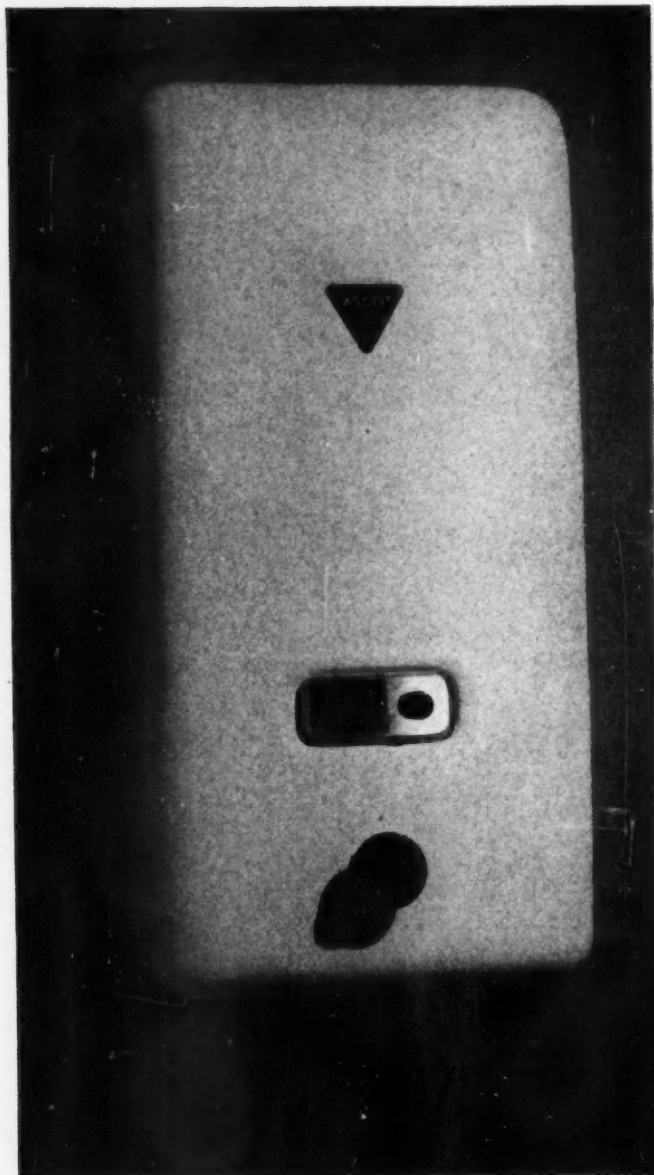
*Hifo bibcock tap in chromium plated brass. Design of the year, 1958. DESIGNERS The firm's design staff under the direction of W. Petzall. MAKER Barking Brassware Co Ltd. Price from builders' merchants.*



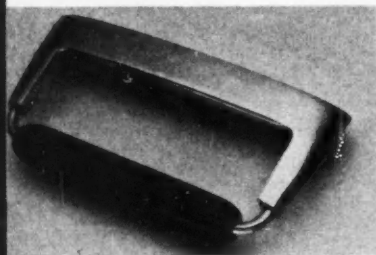
*Lynx WC cistern in earthenware and vitreous china finished in white or standard trade colours. DESIGNERS Allen-Bowden Ltd. MAKER Shires & Co (London) Ltd. £7 10s.*



*Ascot* balanced flue instantaneous multipoint gas water heater (715) in copper, brass and steel; outer case in vitreous enamelled sheet steel. MAKER *Ascot Gas Water Heaters Ltd.* £34 8s.



*Nymph 97* toilet roll holder in polished chromium plated metal die cast frame and black enamelled wood roller. DESIGNER *Robert Cantor.* MAKER *Holt Siron & Co Ltd.* 11s.



*Carlton* lavatory basin in white vitreous china, or other colours; available in two sizes. *Design of the year, 1958.* DESIGNERS *The firm's design staff (chief designer James E. Gray).* MAKER *Shanks & Co Ltd.* £14 18s (24-inch, white); £18 4s 6d (27-inch, white); £18 6s 8d (24-inch, coloured); £23 6s 5d (27-inch, coloured).



Warren Petzall, 56, director, Barking Brassware Co Ltd, which produces the tap on page 37.



James Gray, 56, chief designer at Shanks & Co Ltd, manufacturer of the washbasin on this page.





John Garner



## KITCHEN

Make the kitchen the core of the home. A factory, mechanised to produce food, to wash and boil, launder, replenish and preserve. An object for designers' skills, to invent new ways of saving time, reducing effort, of doing things a new and better way. Silent servants, at the housewife's beck and call, clothed in cases of enamelled steel, responding at once to the turn of a dial, the snap of a switch, masters of their respective robot trades. Stand back and take the prospect in. The kitchen is a place for efficiency, but also for talking, for children, for a generous slice of life, for pleasure. Give it colour with laminates for work tops, tables; polythene buckets, basins and bowls; patterned tiles around cooker and sink; paints and papers. Give it richness with wood and chrome and lighting planned with care. Bring comfort in. The living room moves to the kitchen. Cans and canisters are ornaments on a shelf, ornaments containing useful things. Steel pots and pans claim their right to be admired (are clearly stainless). Focus now on the kitchen in a new year of prosperity, easy credit, competition, expansion, export. A field of achievement spurred by better living, time for leisure, bigger results for smaller efforts. Relax in the kitchen, machines do the work, the bowls will not break and a wipe will suffice to keep everything clean.

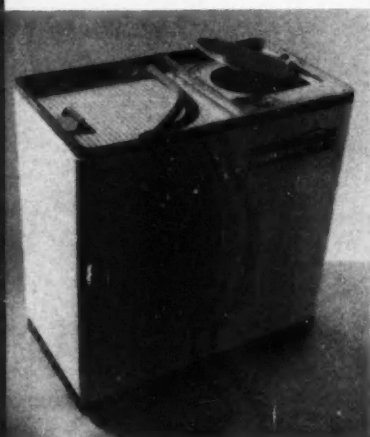




*Fiesta Melmex* nesting soup bowls (260) in polished melamine in black, white or *House & Garden* colours. DESIGNER Ronald E. Brookes. MAKER Brookes & Adams Ltd. 5s 6d.

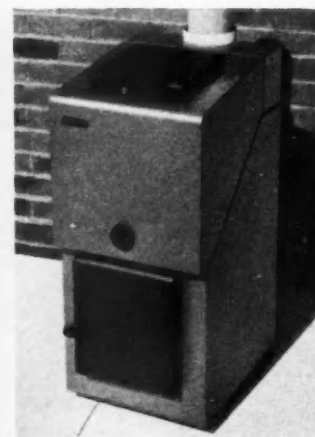


Potato and vegetable peeler (666) in red polythene with transparent plastics lid; capacity 1½ lb. MAKER *The Prestige Group Ltd.* £3 5s.

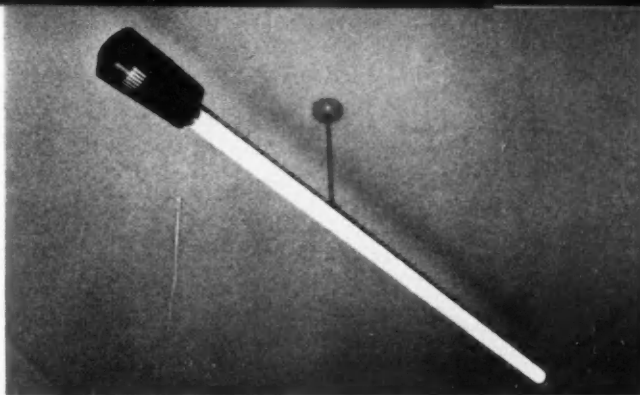


*Hoovermatic*, combined washing machine and spin dryer; stove enamelled white; an automatic timer controls washing times. (Capacity 6 lb dry laundry.) MAKER Hoover Ltd. £77 16s 5d.

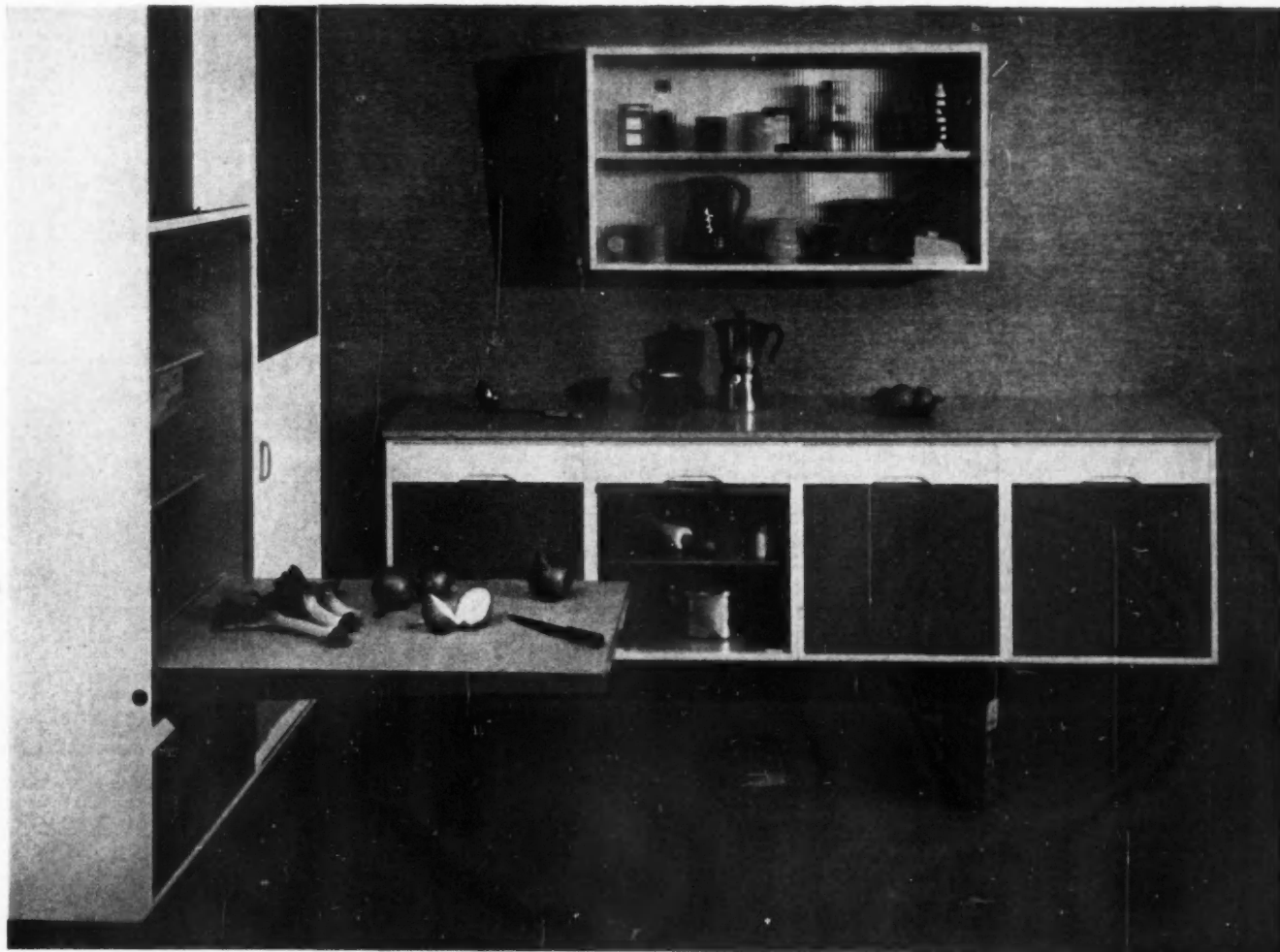
*Gold Seal* pedal bin in high density white polythene with lid and pedal in high-impact polystyrene in red, blue or green; feet in plastics covered metal. DESIGNER M. O. Rowlands. MAKER Ekco Plastics Ltd. £1 19s 6d.



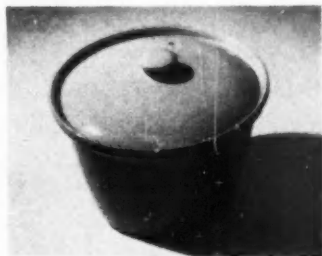
*Janitor Junior* automatic anthracite boiler in welded steel and glass fibre, stove enamelled in several colours. MAKER Janitor Boilers Ltd. £75.



*Kitchenlight* fluorescent fitting (HK. 0040) in die-cast alloy and sheet steel, enamelled in gloss red and semi-matt black. DESIGNER John Reid. MAKER Thorn Electrical Industries Ltd. £3 5s 8d.



Suspended kitchen units – beech and plywood carcasses, with cellulose enamel finish in various colours, and working tops in plastics laminates. DESIGNER Paul Bridson. MAKER Kandya Ltd. Prices from maker.

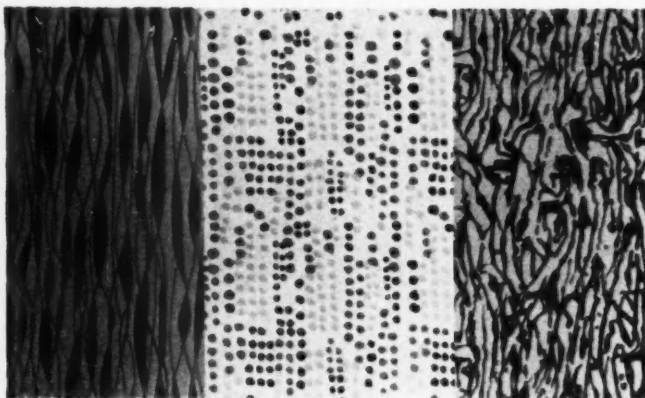


*Peanco* covered hot pot in brown, blue or pastel green stoneware; capacity 2, 4 and 6 pints. MAKER Pearson & Co (Chesterfield) Ltd. 4s 11d (2-pint); 8s 11d (4-pint); 11s 9d (6-pint).

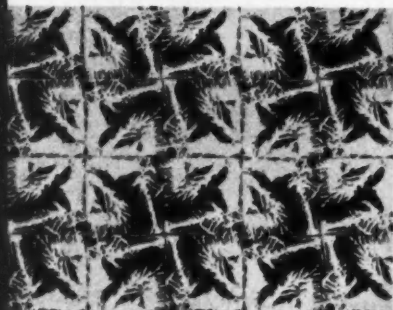


*FlaTopped* kettle in 16 swg aluminium – claimed to be non-furring. DESIGNER and MAKER A. W. Ryan. £1 5s 6d.

One of the designs in the *Plan-it* series of silk-screened ceramic tiles. DESIGNER Derek Hodgkinson. MAKER H. & R. Johnson Ltd. Prices from maker.



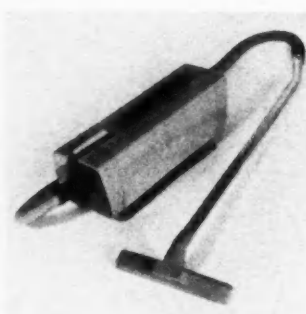
*Fiesta, Mezzola and Barkline* (from left to right), three designs in plastics laminates, available in various colourways. MAKERS Holoplast Ltd; Bahelite Ltd; Formica Ltd. Prices from makers.



*Century* gas cooker in white vitreous enamelled sheet iron with black vitreous enamelled cast iron burners and pot supports; brass control cocks and thermostat with plastics knobs. MAKER R. & A. Main Ltd. £31 18s 8d (side wings, £1 15s 7d extra).



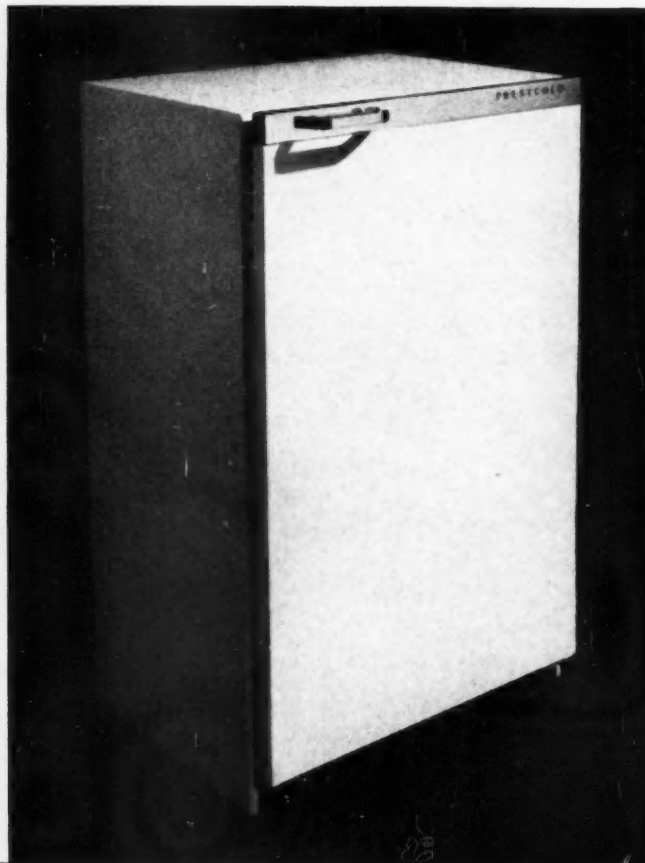
*Flamingo* low stool (17-inch) in self coloured glass fibre reinforced plastics with mild steel legs stove enamelled black or grey. DESIGNER Aidron Duckworth. MAKER A. & R. Duckworth Ltd. £7.



Domestic vacuum cleaner (DM540) in grey stove enamelled steel casing with red end panels and a flexible plastics hose. DESIGNER Appliance Design Centre of GEC. MAKER The General Electric Co Ltd. £24 7s 6d.



Prestcold Packaway domestic refrigerator (D301) in steel finished in white or cream high gloss synthetic stove enamel; liner and shelf supports moulded from white plastics sheet. DESIGNER Wilkes and Ashmore. MAKER Prestcold Refrigeration, Pressed Steel Co Ltd. £59 17s.



Martyn Rowlands, 35, head of the industrial design department, Ekco Plastics Ltd, designed the pedal bin on page 40.



Ronald Brookes, 38, a director and designer in the family firm of Brookes & Adams Ltd, designed the mixing bowls on page 40.



Aidron Duckworth, 39, designer/manufacturer, produced the stool on this page.



John Garner



## OFFICE

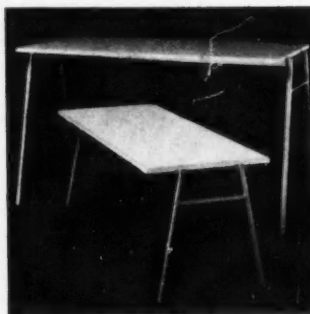
The working environment of millions (soon the majority), directors, executives, clerks, secretaries. Requirements are simple, universal (desk, chair, filing cabinet). Purposes are diverse and infinitely variable (banking, accounting, marketing, insuring, advertising, manufacturing). Focus on an environment for work – to make order from chaos, efficiency from muddle, calmness from worry. The tools of work must be worked by men, women, the intelligent, the big and small. Fit the tools to the men, to the big, to the women. The chair the right height, the desk not too high, the colour not drab to depress but calm, not distracting. Make the tools clean, complete, well fitted. Express success with design for today. Make meaning clear – watch and take note of the revolution in communication; the keyboards to respond, to fit the hand, to entice the touch. Boxes to store the voice (the instruction, the word of command) on tape. Boxes to calculate, to compute and to make the right decision. Bring in light from broad glass. Damp noise in open plans. Write with slim pens, check with coloured charts on the wall the rise (or fall) of sales. The office, 8 hours of the day, 40 hours in the week, a fourth of the year. It cannot afford to be less than the best.





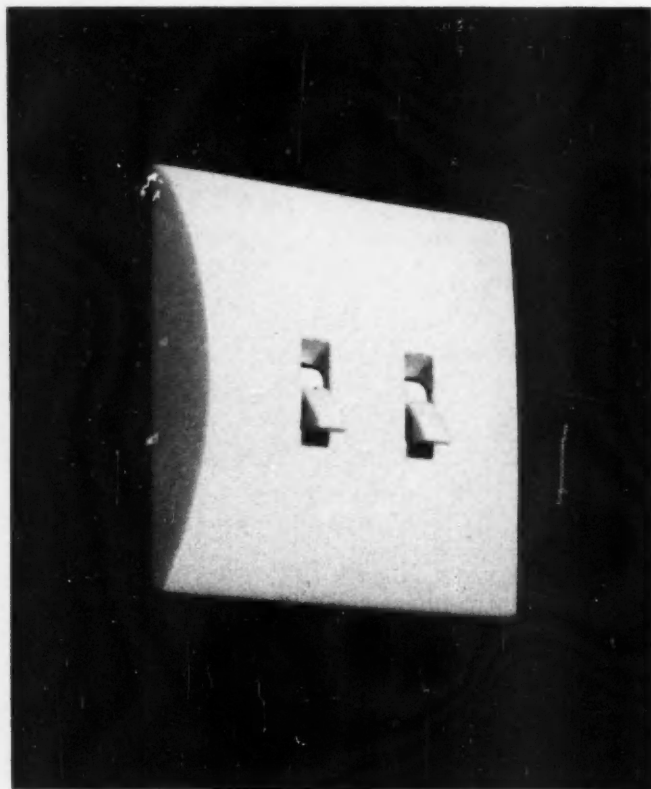
GPO standard telephone, available early this year. The casing will be made from an acrylic thermoplastics material and will be produced in 7 colours. Based on an export model designed by Ericsson Telephones Ltd.

*Snapfast* double unit switch plate. Invisible fixing and double insulation. Adjustable to give perfectly square positioning. MAKER *Falk, Stadelmann & Co Ltd.* From £2 16s 8d per dozen.

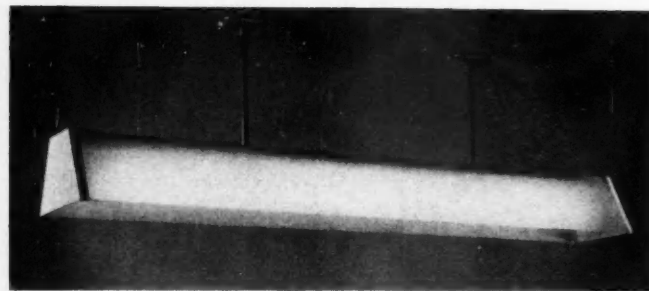
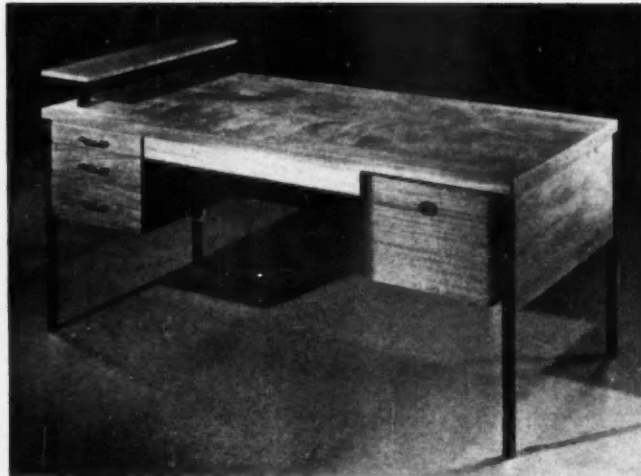


Stacking tables, available in a wide range of sizes, with tubular steel legs. The tops are in veneered wood, or plastics laminates. DESIGNER *Jack Stafford.* MAKER *Stafford Furniture Ltd.* Prices from maker.

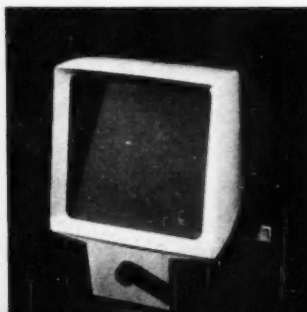
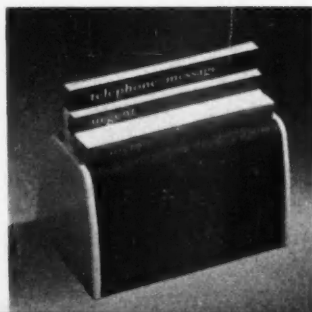
Desk designed on a unit system allowing various arrangements of sizes and drawers. Made of veneered chipboard and solid mahogany. DESIGNER *Henry Long.* MAKER *Heal's Contracts Ltd.* £40 10s.



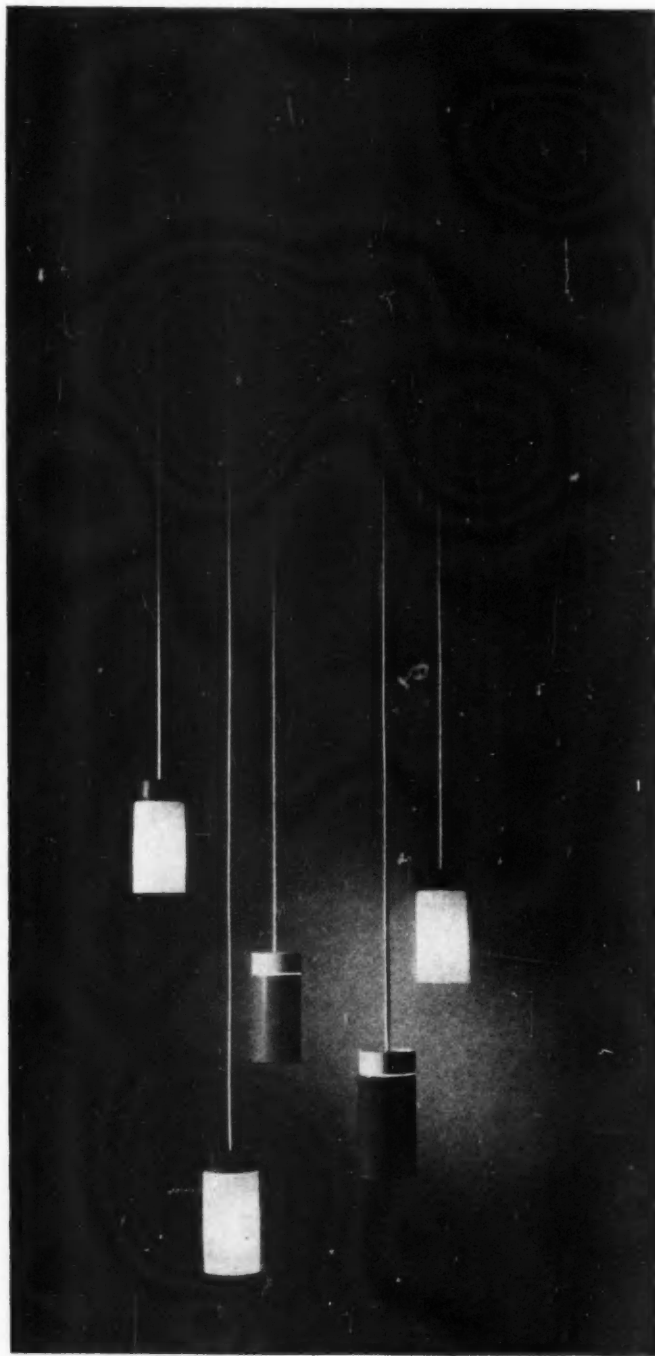
Desk memo made of ivory plastics inlaid with morocco, pigskin or other leathers available in a wide range of colours. DESIGNER *R. Sculthorpe.* MAKER *Elk & Co Ltd.* From 9s 9d.



Fluorescent lighting fitting with reeded glass sides, and stove enamelled end caps. Length 50 inches or 64 inches. DESIGNER *Paul Boissevain.* MAKER *The Merchant Adventurers Ltd.* Prices from maker



*Vistavue* slide viewer designed to show 35 mm transparencies. Casing is made of ivory polystyrene with a grey phenolic base. Design of the year 1958. DESIGNERS *H. R. Stapleton and Howard Upjohn.* MAKER *Rank Precision Industries Ltd.* £20 15s 6d (including 100w lamp).



*Harlequin* pendant lighting fitting, one of a range in which many hundreds of variations can be assembled from 3 basic shapes and 5 tops. This example shows the combination of metal and glass shades in one fitting. MAKER *Troughton & Young Ltd.* £16 10s.



Swivel chair upholstered with Pirelli webbing and foam rubber. Metal under-frame is stove enamelled black or other colours to order. DESIGNER *Nigel K. Walters.* MAKER *Andrew A. Pegram Ltd.* From £35.

*Dorchester* address plate embossing machine. The machine is part of a range of Bradma office equipment finished in two tones of grey. The dial is edge lit to minimise eye fatigue. DESIGNER *A. B. Kirkbride.* MAKER *Adrema Ltd.*



Jack Stafford, 31, designer, *Stafford Furniture Ltd.*, which makes the tables on page 44.

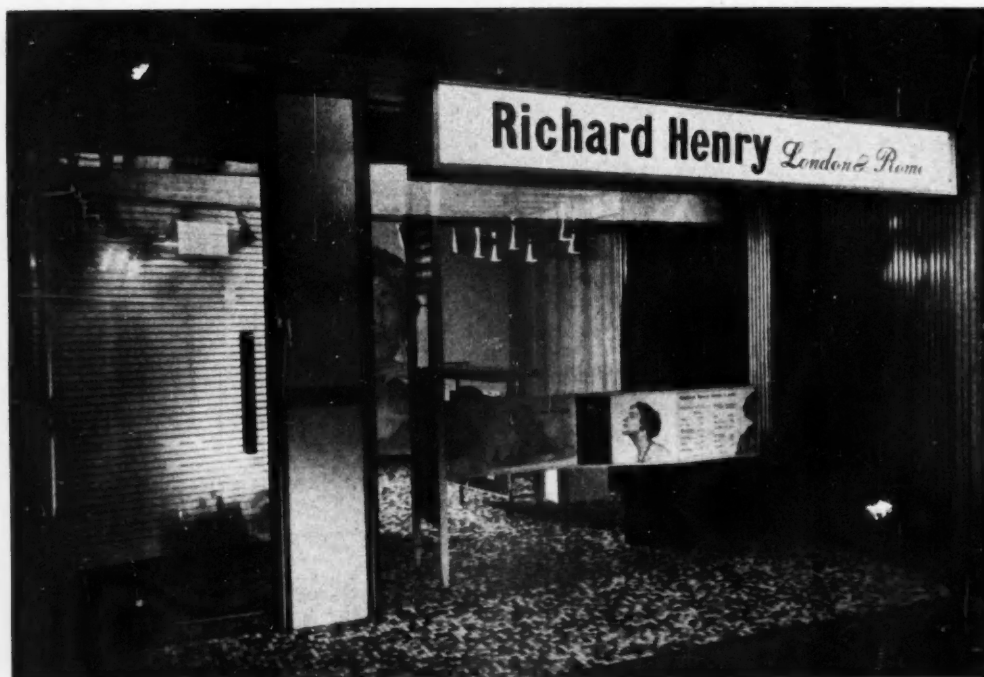


Arthur Young, 43, managing director of *Troughton & Young (Lighting) Ltd.*, which produces the lighting fitting on this page.

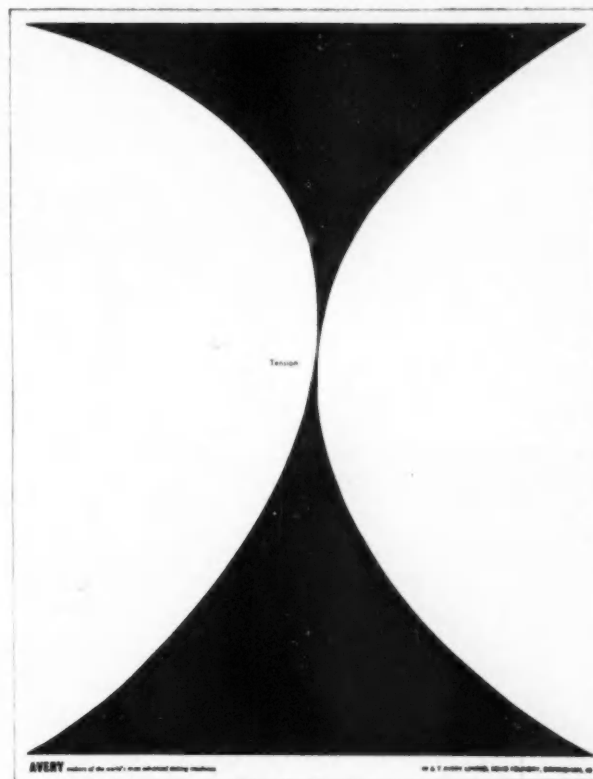
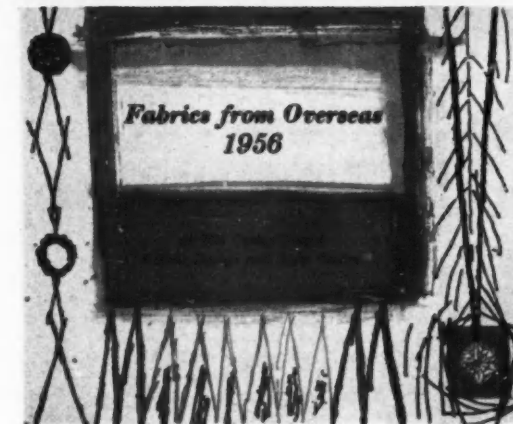
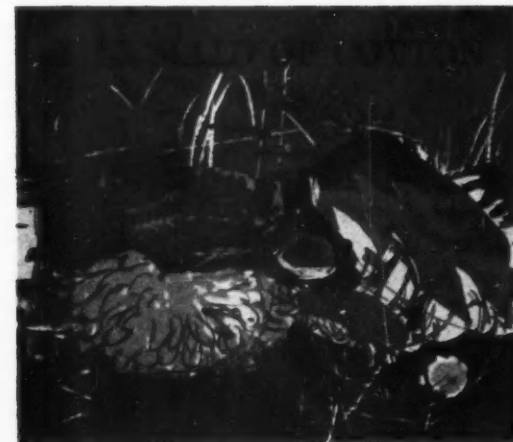
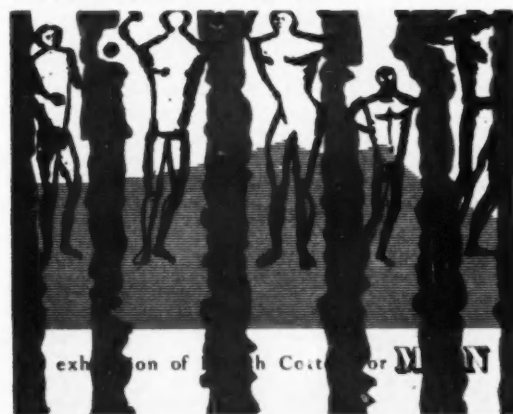
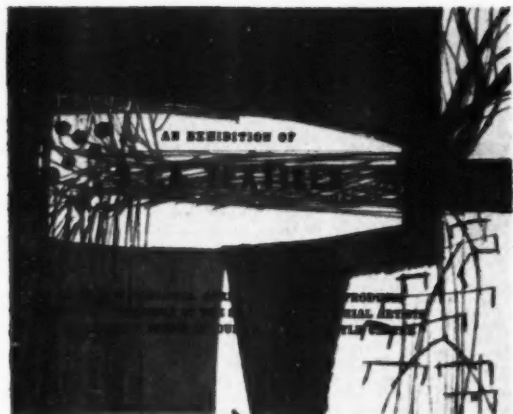


House style, a new expression of the business world. Company handwriting, the face of the firm, group identity, call it what you will. Let it co-ordinate and declare that you are *you*, Tom Jones, the only one, not be confused with the Jones next door. You have a product you want to sell? You supply, give service, make some thing your customers will never see? You have a shop, a van, a cardboard pack? You write letters, send bills, have posters in the Underground? You are large or small, and have one or all these things? Then you need house style. Start with a policy at the top. A policy for design. Observe the spreading branches, twigs and leaves that are your firm. Bring them together, compare them one by one. Are they the same? Do they match? Is it clear they come from the selfsame tree? Choose your designer. (Record of Designers will help you, free.) Give him scope, confidence, support from the board. Let him plan, arrange, devise, contrive, make you distinct, unique, an altogether better, modern you. Have a symbol, trademark, nameplate, new or redesigned. Bodoni, Grot or Plantin bold, on posters, packs, for all to see that you are Jones, *the* Jones. (Another Jones? There couldn't possibly be!) Then you have house style.

Shop-front for Richard Henry at Kingston-on-Thames; the Grotesque No 9 and Banksript typefaces are used as standard elements in the firm's 14 shops and publicity material. The photographic displays are also typical. ARCHITECT *Kenneth M. Gibson*.

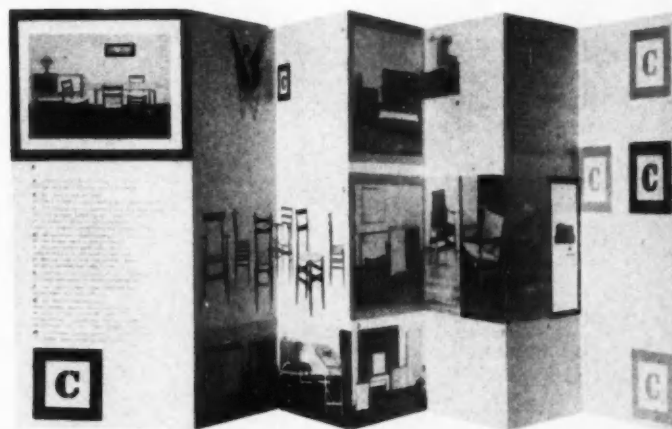


Fashion show programme for Simpson (Piccadilly) Ltd; in green, black and white. DESIGNER *Philip Thompson*. ADVERTISING AGENT *W. S. Crawford Ltd*.



Press advertisement for W. & T. Avery Ltd; one of a series designed to demonstrate graphically different properties involved in the testing of materials, for which the firm manufactures equipment. DESIGNER *Paul Peter Piech*. ADVERTISING AGENT *W. S. Crawford Ltd.*

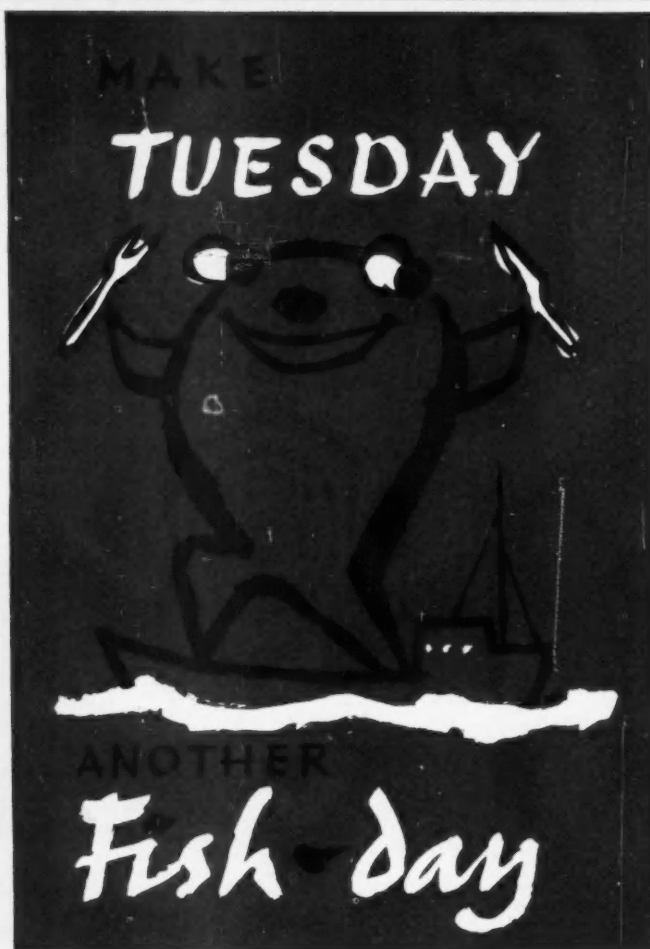
Catalogue for Conran Furniture; the characteristic element here is the use of the stencilled capital C symbol and heavy rules with Gill light italic. DESIGNER *Ian Bradbery*.



Invitation cards for the Cotton Board Colour, Design and Style Centre; cards have individual design characteristics but retain a group identity in key with the centre's other design promotion activities, which are fully supported by the industry. DESIGNER *Roger Nicholson*



Outside broadcast vehicle for Granada Television with Granada lettering based on Stymie black italic. DESIGNER *Brian Yates*.



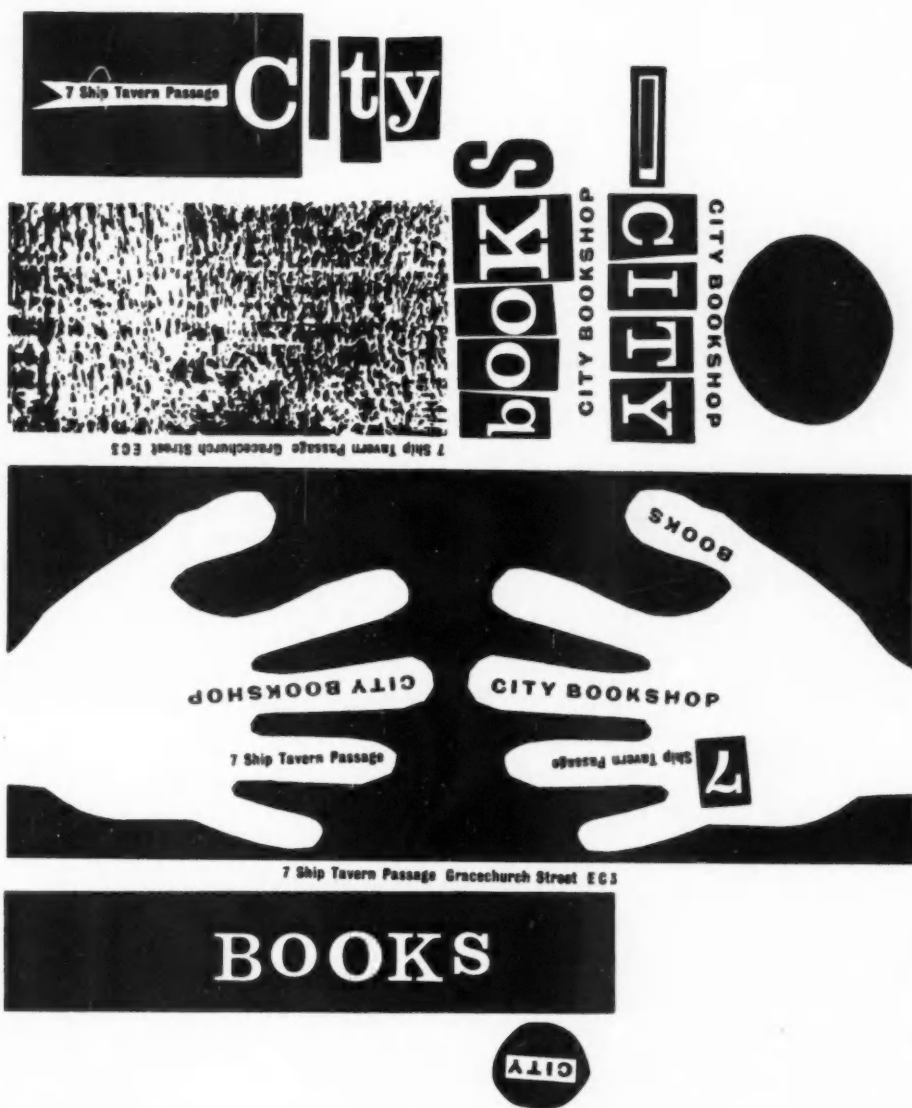
Poster for Mac Fisheries; incorporating the Mac Fish brush script. DESIGNER *Hans Schleger*. ADVERTISING AGENT *Mather & Crowther Ltd.*

Wine labels for W. & A. Gilbey Ltd; the modern interpretation of traditional motifs is characteristic of the range. DESIGNER *Milner Gray of DRU.*

**P I**  
P I D A  
**D I A**

Trademark for the Pig Industry Development Authority; using a letter form based upon Cooper Black, with the serifs rounded to create a pig-like character. DESIGNER *Peter Ray*. ADVERTISING AGENT *Colman, Prentis & Varley Ltd.*





Wrapper for City Bookshop; red and black and Grotesque No 8 are used throughout the firm's stationery and on the shop facias. DESIGNER John Sewell.



Kenneth Gibson, 31, architect for the Richard Henry organisation, designed the shop front on page 46.



Hans Schleger, who designed the house style for Mac Fisheries and whose poster is illustrated on page 48.



Donald Tomlinson, 34, director, Cotton Board Colour, Design and Style Centre commissioned the invitation cards on page 47.



Jasper Grinling, 34, design director W. & A. Gilbey Ltd, commissioned the bottle labels illustrated on page 48.

Letter head for Gayonnes Ltd; incorporating the Gayon drawn script with Monotype Baskerville. DESIGNER (typography) Peter Wildbur, (trade name) Christopher Beales.

gayon

Gayon is a registered trademark of Gayonnes Limited London

Directors JW Niven . KJ Niven & com . MR Reader & a

22 Grafton Street London w1  
Telephone Hyde Park 4753-4  
Telegrams Gayonnes Piccy London  
Cables Gayonnes London



## SCHOOL

A new environment, the modern school, quite different from ones before the war. A young world, to fit the young and to fit the young for the world outside. High ceilings, open spaces, glass and steel, an adventure in building and in learning, a place for today and a symbol for tomorrow.

Translate this symbol, into things within grasp, designed for the young. Things to sit on, to work at, to watch and to handle, to tempt the touch, absorb the eye; unfold to eager minds pleasures to be found in objects used everyday. Make the desk and the chair, the stool and the bench, curtains and clock, the everyday things give pleasure to use, or misuse. But leave no doubt that these are good, guides to the young when they go their way.

*Bean wash basin (C121) in white glazed fireclay; available with two taps and in other colours to order. DESIGNER David Medd. MAKER Adamsez Ltd. £1 11s 6d, chromium plated taps 18s 6d extra; waste plug and chain 10s extra.*



*Stacking desk with laminated beech top and formed plywood shelves and legs. DESIGNER James W. Leonard. MAKER Educational Supply Association Ltd. Price from maker.*

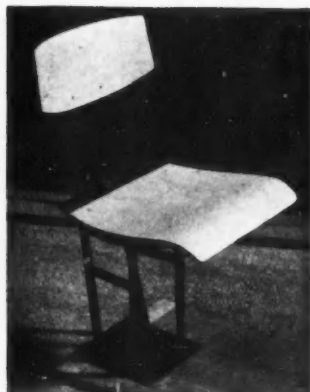


*Ventura pendant lighting fitting with translucent white cellulose acetate diffuser and satin silver anodised aluminium metalwork. DESIGNER Paul Boissevain. MAKER The Merchant Adventurers Ltd. £1 17s 7d.*

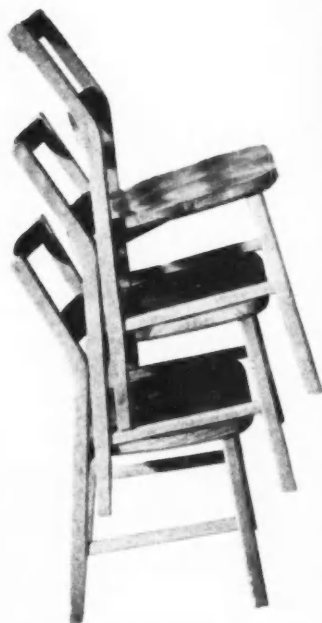


Wall clock (C433, synchronous movement); (C423, operated by master clock) in Bakelite case with natural aluminium dial and black Gill Sans numerals. DESIGNER Jack Howe. MAKER Gent & Co Ltd. £6 8s 7d (9-inch); £7 7s 11d (12-inch); wall box £2 3s 11d extra.

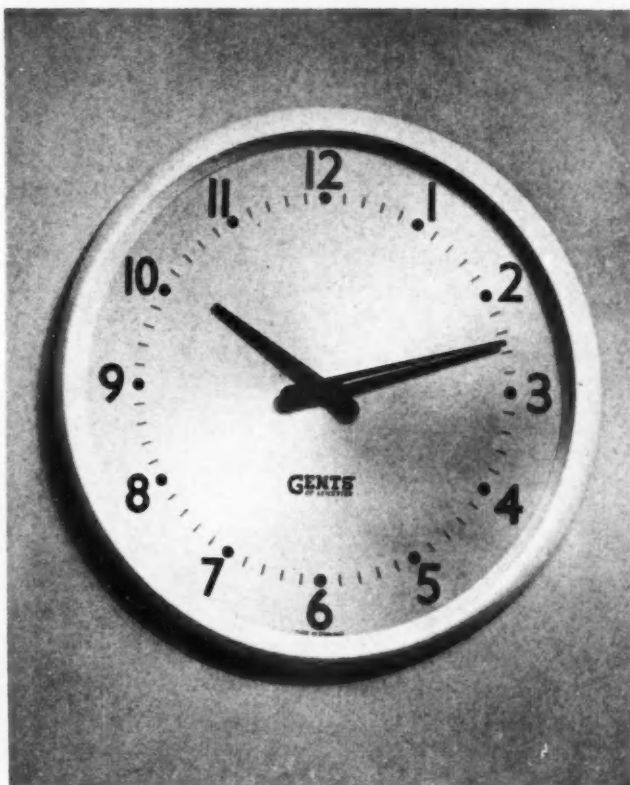
Fixed tip-up seat with natural beech formed ply seat and back and stove enamelled tubular steel under frame; for use on sloping floors. DESIGNER Furniture and display section of LCC Architect's Department.



Stirling (Mark 2) desk with solid beech top finished in a catalysed wood lacquer on a stove enamelled tubular steel frame. The desk incorporates a metal book trough. MAKER James D. Bennett Ltd. Price from maker.



Stackback stacking chair in natural finished beech and elm; other finishes supplied; designed in accordance with anthropometric data. DESIGNERS David Medd and Oliver Cox. MAKER Geo H. Hammer & Co Ltd. £3 5s 6d.

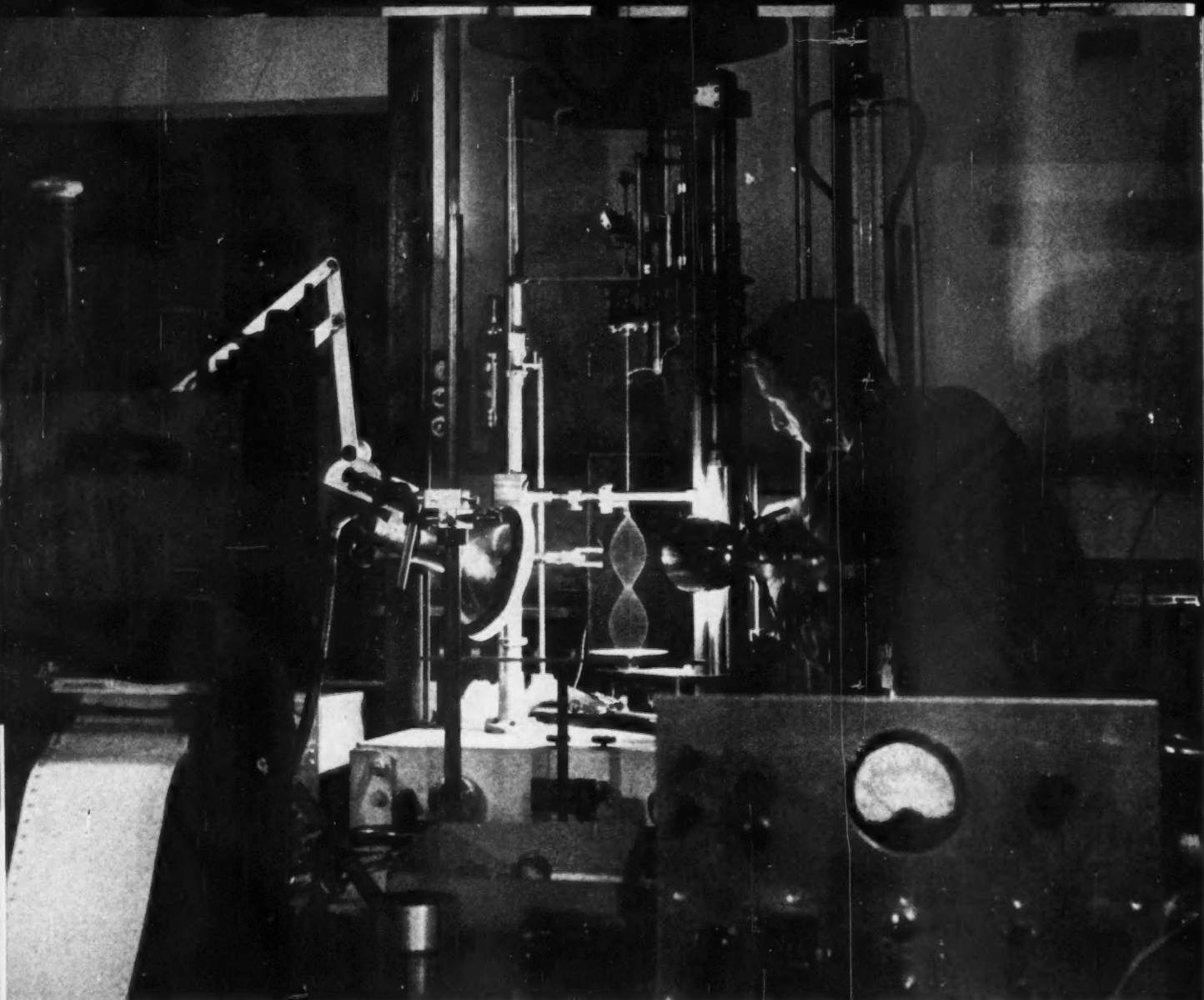


Walter Boissevain, 38, managing director of The Merchant Adventurers Ltd, the firm which makes the lighting fitting on page 50.



Jack Howe, 47, whose design for Gent & Co Ltd is shown on this page.





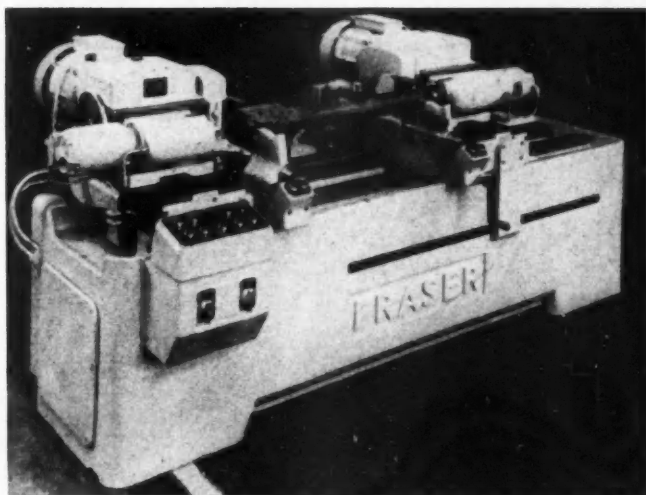
Radio Times Hulton Picture Library.



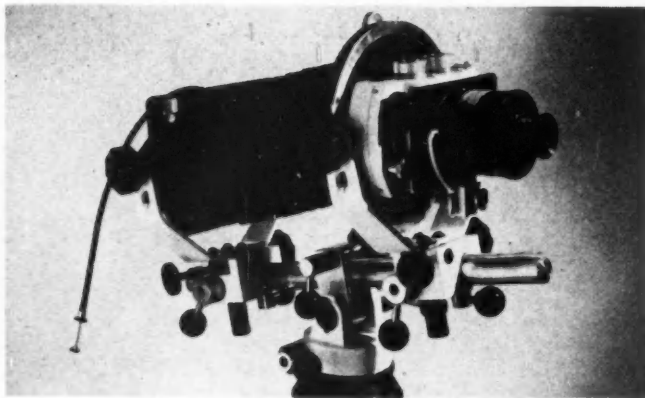
## FACTORY & LABORATORY

A harsh environment for the men and women who tend machines, watch dials, measure quantities to exact degrees. A hurrying, noisy environment that pounds and hammers out the goods that people buy, that Britain sells overseas. Places of work, of dirt, of spinning drums and wheels that cut and bore and stamp into a thousand things. Machines controlled by people, not controlling them. Machines for men, to pull levers, turn knobs, press buttons – at the right time, with ease. Design the machines for the men, the handles to fit the hand, in the right place, to reduce fatigue. Use colour to focus attention on the parts that must be watched, remove distractions that tempt the careless. Anticipate mistakes (men are human). Design then for safety, enclose the blade, remove sharp corners, indicate where danger lies. Make the design good, for the sake of being good but also to compete with others, abroad. Design for selling, build in an appeal (not just with slickness or a modernistic style) but with integrity, pride of workmanship, a British tradition. Design for people.

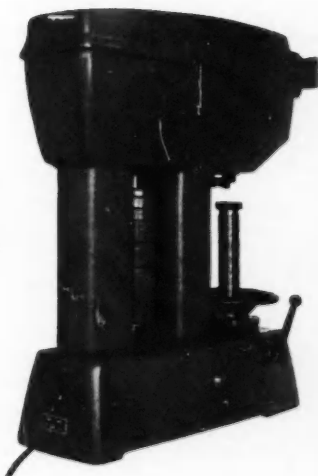
Centring machine. The controls are brought forward and grouped on an easily accessible control panel. MAKER Douglas Fraser & Sons Ltd.



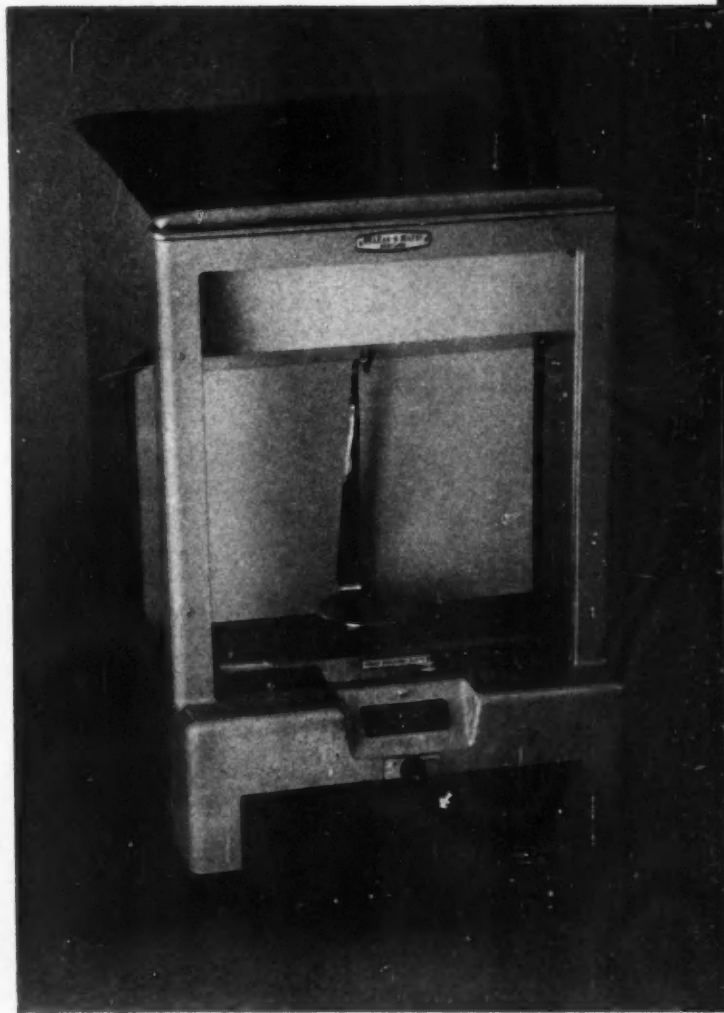
35 mm Monobar camera designed mainly for scientific and technical work. MAKER Kennedy Instruments Ltd. £150.



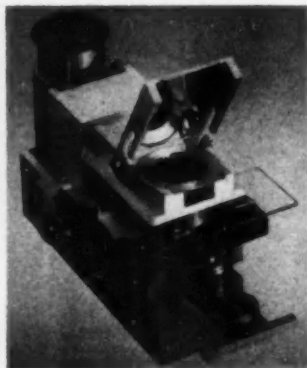
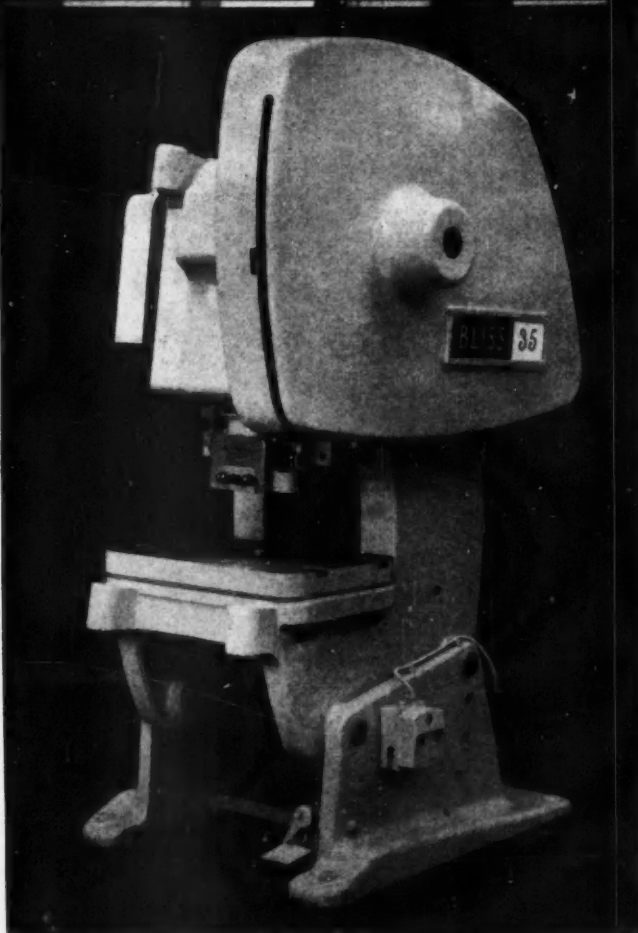
Diamond hardness tester for use in measuring the hardness of metal samples by indenting the metal with a diamond point and measuring the width of the indentation. DESIGNER John Barnes of Allen-Bowden Ltd in conjunction with the maker. MAKER W. & T. Avery Ltd.



Releas-o-Matic one-pan precision balance. All weights are loaded mechanically by operation of the four knobs on the front control panel, the final precise reading being made on the enlarged optical scale above the panel. Balance beam and weight loading mechanism are enclosed. DESIGNER John Barnes of Allen-Bowden Ltd in conjunction with the maker. MAKER L. Oertling Ltd.

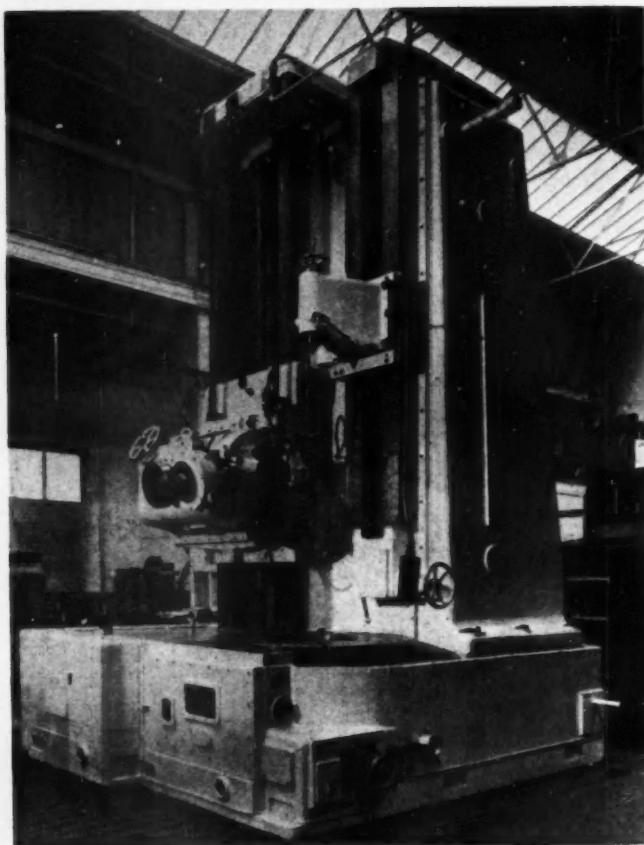


35-ton open-fronted inclinable power press for pressing, drawing, forming, blanking and piercing operations in sheet metal. DESIGNER A. B. Kirkbride in conjunction with the maker. MAKER E. W. Bliss (England) Ltd.



This miniature microscope can do the work of a conventional instrument, although it weighs only 18 oz and fits into a box measuring  $4 \times 2\frac{1}{2} \times 2$  inches. DESIGNER and MAKER Dr John McArthur.

Vertical turbine pinion hobbing machine, (P36). The vertical configuration saves floor space and helps to provide the precise alignment necessary. MAKER David Brown Industries Ltd.



John Barnes, 45, of Allen-Bowden Ltd, designed the precision balance on page 53.



Dr John McArthur, 57, designed the miniature microscope on this page.



David Brown, 54, chairman of the David Brown Companies, maker of the vertical turbine pinion hobbing machine on this page.



Anthony Bisley



## STREETS & HIGHWAYS

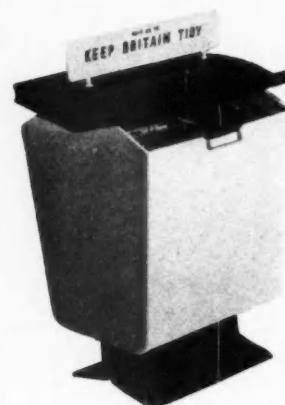
Look from the window to the street below. Watch the hustle, hear the unrelenting roar. Consider this fragment from the web of passages through towns, its throbbing movements, flashing lights, a restless current urged between man-made walls, past man-made signs that show the way, instruct, demand, forbid, remind. A crowded no-man's land, complex, confusing, impersonal, a mixture of old and new. Focus on the street, the highway from A to B. Sort out confusion, make the road signs clear. Compose each group (litter bin, sand bin, seat; shelter, bollard, neon sign on shop), bring order to the scene, unity from chaos. Link the column to the bracket, to the lantern, to the buildings – visually. Criticise the ugly, the inappropriate. The street is for all to use, to see, to spend an hour, perhaps, in walking or going homeward on a 'bus. A place for moving, shopping, meeting friends – a place to be glad in.



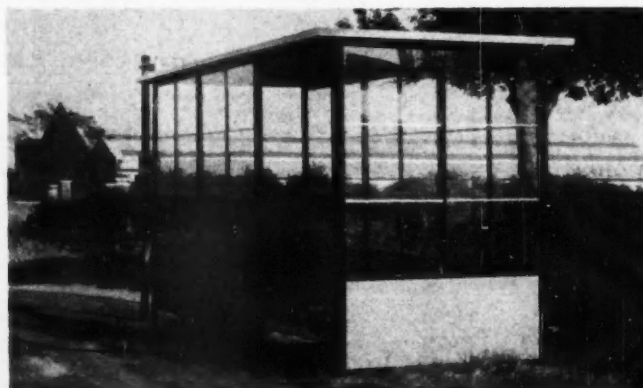
Double telephone booth and post box unit at Crawley New Town. Paneling is in plate glass with integral wire mesh. Rear walls are faced internally with Waverite Mezzola, on which is mounted standard GPO equipment. ARCHITECT K. J. Todd under the direction of H. S. Houghgrave-Graham.



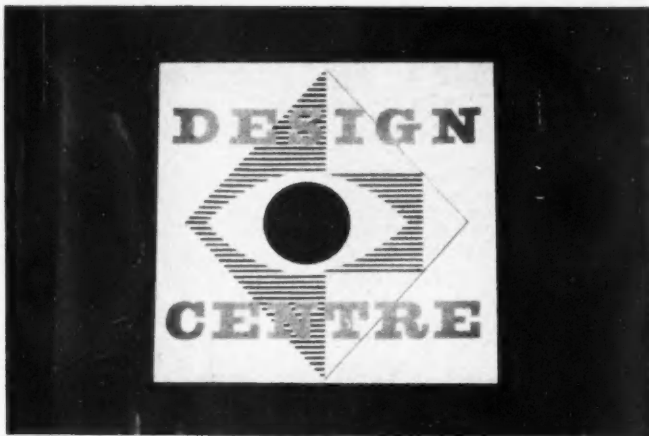
Kuwait single arm street lantern. Neck and lantern head are made from a single aluminium alloy casting. Fluorescent lamps are enclosed in a moulded Perspex bowl secured by a single screw. MAKER Siemens Edison Swan Ltd.



Litter bin in sprayed metal with pivoted glass fibre lid. The bin contains two removable galvanised wire baskets and has been designed for The National Benzole Co's filling stations. They will eventually be installed throughout the country. DESIGNER David Mellor.

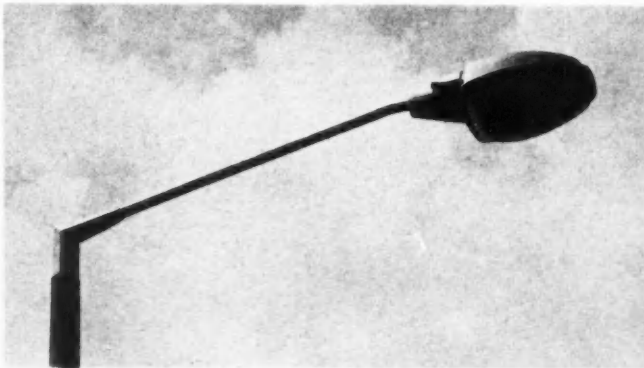


Bus shelter, one of a range designed on a unit construction system. Steel and aluminium framework, with glass panels and asbestos roof. DESIGNER David Mellor. MAKER The North Midland Engineering Co Ltd.



Suspended illuminated sign for The Design Centre, London. Lettering is in blue Perspex. The symbol is in yellow and black. DESIGNERS *Ward & Austin*.

*Alpha Three* lantern for use with colour corrected or plain mercury lamps enclosed by hermetically sealed clear acrylic cover. DESIGNER *Richard Stevens*. MAKER *Atlas Lighting Ltd*.

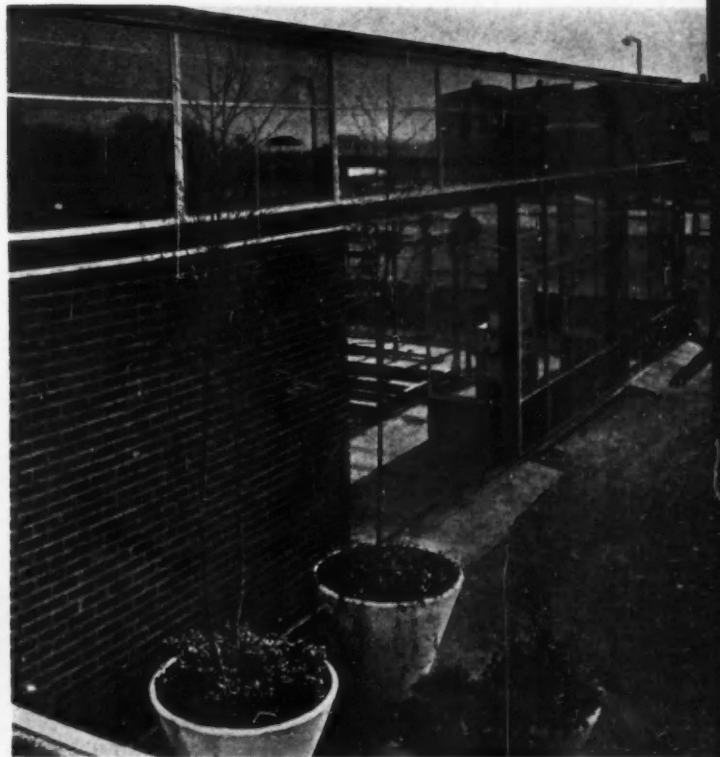


Experimental direction sign for Oxfordshire County Council. Lettering is faced with Scotchlite reflective sheeting on a black ground. DESIGNER *K. Summerfield*.

Lord Chandos, 65, chairman of the AEI group of companies, one of which makes the street lantern on page 56.



Garage and service station at Harlow. Construction is from steel frame and glass designed on a 40-inch module using a modified *Prenweld* system. ARCHITECTS *Maxwell Gregory* in association with *Ramsey, Murray, White & Ward* for *Shell-Mex & B.P.*; CONSULTANT ARCHITECT *Denis A. Birchett*. MAKER *Hills (West Bromwich) Ltd*.



Dr Harold Ballin, 45, director and technical sales manager, Atlas Lighting Ltd, which makes the street lantern on this page.



Denis Birchett, 39, consultant architect for the service station on this page.





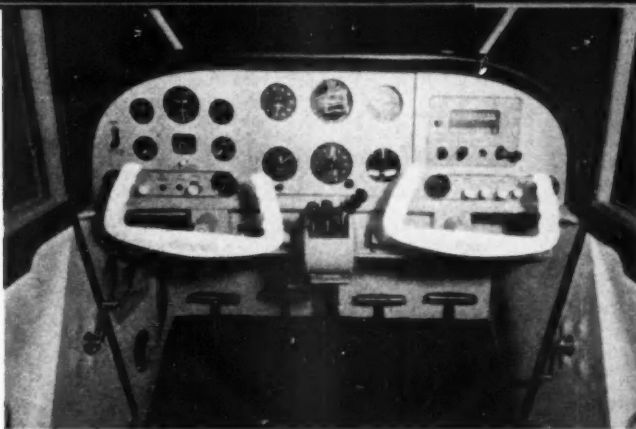
John Garner



## TRAVEL & TRANSPORT

Here is no permanence, nothing is standing still. A world of movement, going here and there, speed in the air, a ship, the comfortable hum of a car. The romance of travel, across continents, new places to be seen. Express romance, excitement, in twentieth century skill, sleek lines that flatter, titillate our pride – but done with care. Do not ignore the humble morning train or 'bus. Pander to comfort, to each minor wish of passengers who take for granted that their means of travel will get them there, in safety. So also consider the man who drives, who holds hundreds in his charge. Can he see from his cab through the grime and the steam and the fog, the signal at danger ahead?

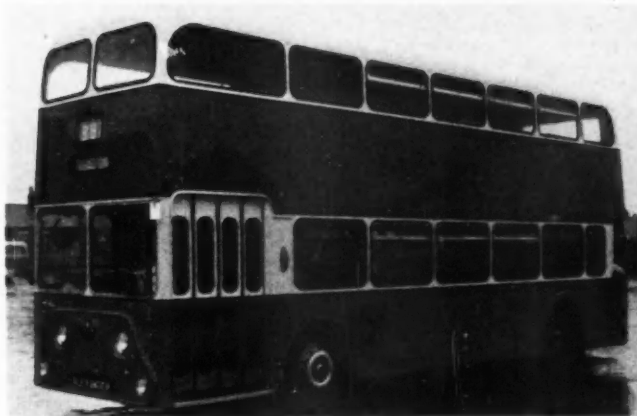
Controls of the *Atlantic* 4-place executive aircraft, designed to give a high standard of comfort and appeal to the private flyer. MAKER *Auster Aircraft Ltd.*



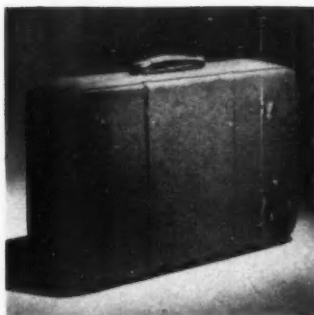
*Victor Viceroy* suitcase in resin bonded aggregate of fibres, covered in vinyl-coated material with brass fittings; available in men's (V321), and women's (V343) models. MAKER *Parker Wakeling & Co Ltd.* £10 10s (V321); £11 15s (V343).



*Atlantean* rear-engined double decker bus, seating up to 78 passengers. MAKERS (chassis) *Leyland Motors Ltd.*; (bodywork) *Metropolitan Cammell Weymann Ltd.*

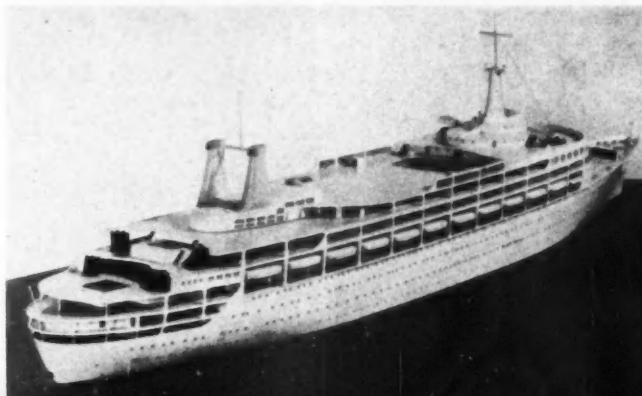


*Elite* sports coupé with an integral body and chassis in polyester glass. DESIGNER *Colin Chapman.* MAKER *Lotus Engineering Co Ltd.*



*Prestwick* 21-inch suitcase in coach hide or aniline stained cowhide, or cellulosid cowhide; rayon lined. Design of the year 1958. DESIGNER *Kenneth H. Paterson.* MAKER *S. E. Norris & Co Ltd.* £12 15s (coach hide and aniline stained cowhide); £14 10s (cellulosid cowhide).

A model of the *Canberra*, a new passenger liner for the P & O line to carry 600 first class, 1,650 tourist class passengers and a crew of 960. BUILDER *Harland & Wolff Ltd.*







Thames 15-cwt van, with side loading door and capacity of 180 cu ft. MAKER Ford Motor Co Ltd.

Licensed refreshment room at Sheffield Victoria station, with black marbled thermoplastic floor tiles and lemon PVC upholstery fabric. The decoration on the bar

front is a special design in plastics laminates by Phillip Pound, which is repeated on the table tops. ARCHITECT IN CHARGE Bernard Feldstein.



Engine room telegraph redesigned from an earlier model to give greater clarity and ease of operation. DESIGNER Richard Huws. MAKER Chadburn (Liverpool) Ltd.



Waiting room chair for British Railways, Eastern Region, with a welded steel underframe. The seat units have hard rubber backing on formed plywood, with Vynide coverings. DESIGNER Robin Day. MAKER S. Hille & Co Ltd.



Colin Chapman, 30, designed the Lotus Elite on page 59.



Richard Huws, 56, designed the ship's telegraph on this page.



Bernard Feldstein, 30, the architect in charge who designed the British Railways refreshment room shown on this page.

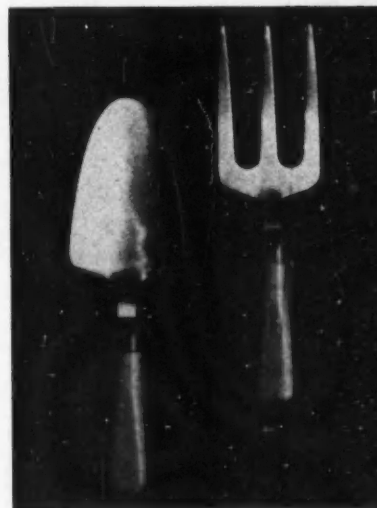
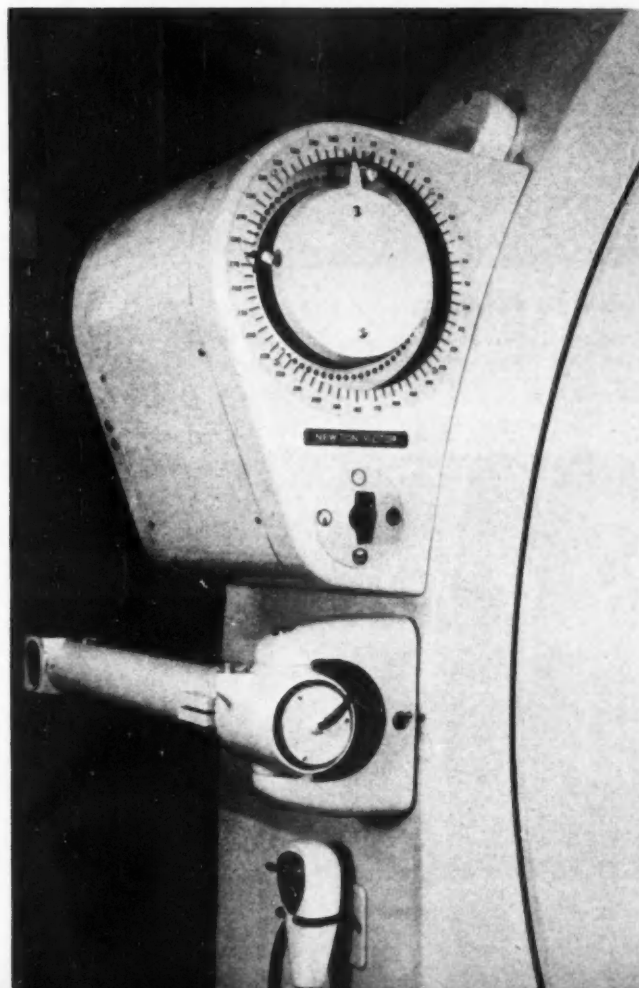


## MISCELLANY

Look back through the pages that have gone before – see places that demand the designer's hand and eye. They indicate environments where people move and live, show products that enrich the day's events, in the home, at work, in the street, or school. But the world is all around, to be looked at, touched, in and out of doors, a million individual things to be designed. Focus then on design for all these things. The miscellany, shown here, suggests this wider context in which we live, with different products designed for every day.

### hospital

The control station of the *Orbitron* radio-therapy apparatus which is designed to house man-made isotopes of *Cobalt 60* as the source of radiation. *MAKER* *Newton Victor Ltd*, X-ray department of *Metropolitan-Vickers Electrical Co Ltd*.

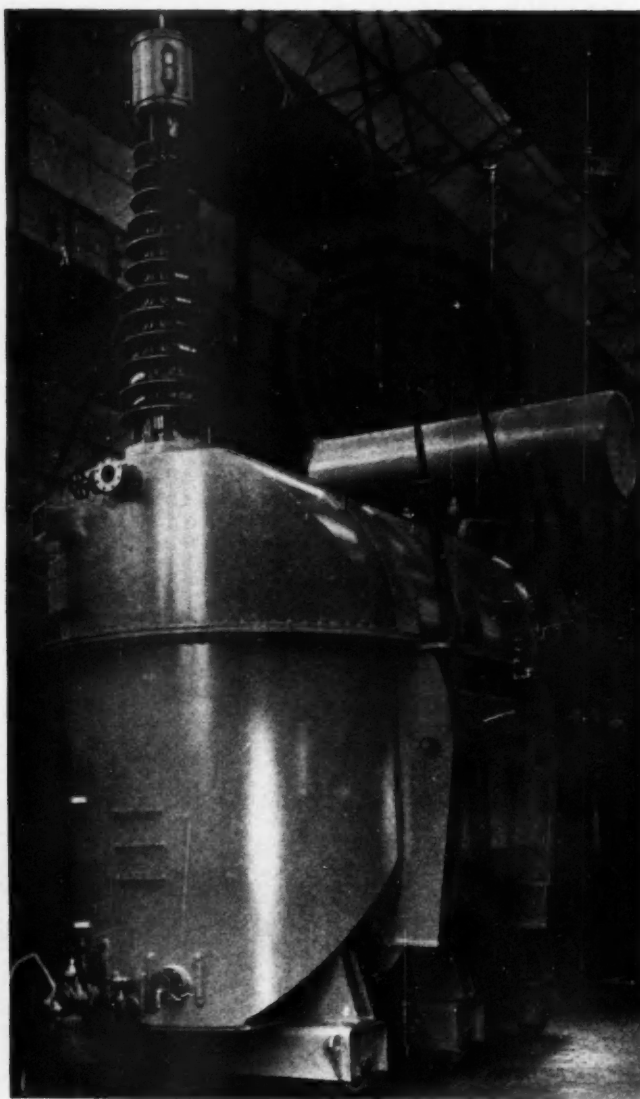


### garden

Weed fork and trowel; the blades roll forged from sheet steel have a satin chrome finish and the handles are in cellulosed beech. *DESIGNERS* *David Mellor and Brian Asquith*. *MAKER* *Spear & Jackson Ltd*. 17s 6d each.

### electric fittings

Lampholders in phenol formaldehyde with rust-proofed steel springs. The larger lampholder has a porcelain interior. DESIGNER *John Reid in conjunction with the maker.* MAKER *Nettle Accessories Ltd.* £1 per dozen (left); £1 16s per dozen (right).



### power station

25,000 kVA single-phase transformer, one of a bank of three, maximum voltage 254 kV. MAKER *Metropolitan-Vickers Electrical Co Ltd.*

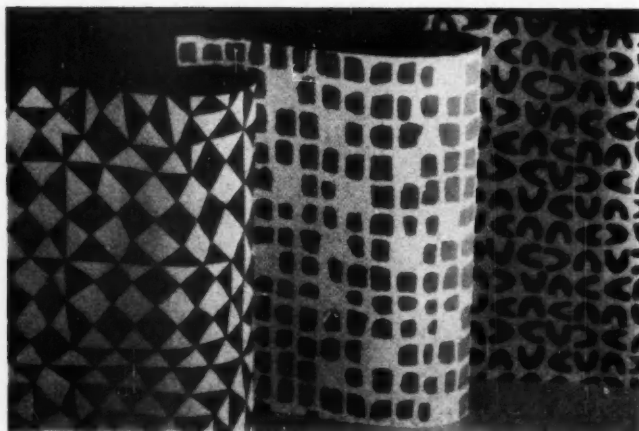
### sport

*Grebun* golf bag in double texture cloth with red leather fittings. DESIGNER *W. R. C. Thomlinson.* MAKER *Wm Thomlinson Ltd.* £12 10s.



### upholstery

*Piazza, Mosaic and Romany* (from left to right), three designs in a range of Everflex pvc coated fabrics. DESIGNER *Edward Pond.* MAKER *Bernard Wardle (Everflex) Ltd.* Prices from maker.





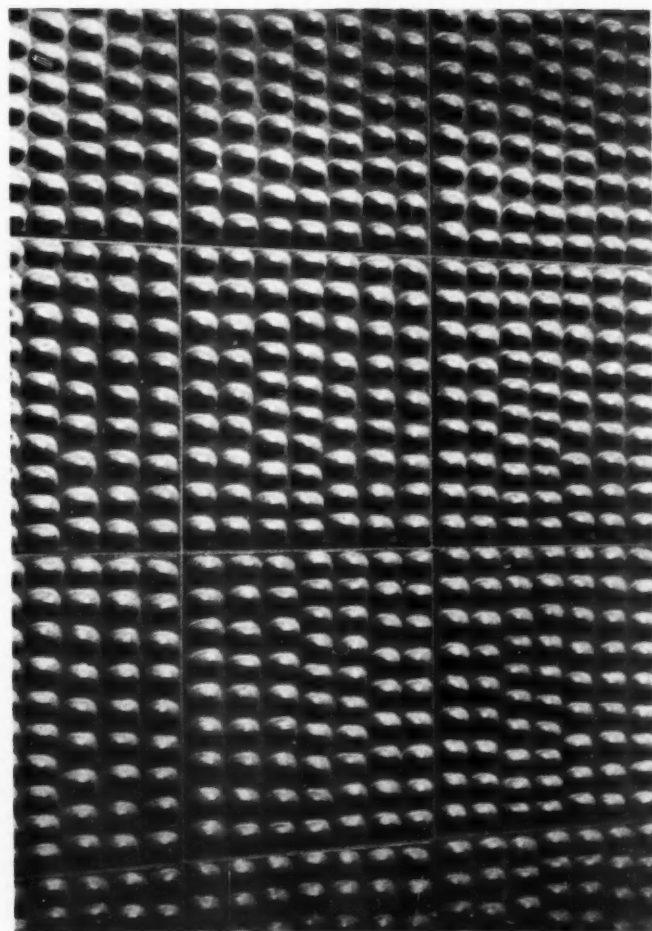
## hotel

Bedside cabinet with call buttons, radio controls, bedside lights and telephone; in new wing of Grosvenor House. DESIGNERS R. D. Russell & Partners.



## household

Fleetline folding platform step ladder in blue polychromatic enamel finished tubular steel with grooved hardwood treads. MAKER Fleetway Manufacturing Co Ltd. £3 8s 6d (three-tread); £3 16s 6d (four-tread); £4 9s 6d (five-tread).



## building

Ceramic textured surface tiles for exterior and interior use; available in 3 sizes (6 x 6 x 1 inches, 9 x 9 x 1 inch, 12 x 12 x 1 1/2 inches) and 70 glazed and 4 unglazed colours. DESIGNER Ivor Kamlah of the Carter Design Unit. MAKER The Carter Group of Companies. £3 5s 9d (under 10 sq yd) - £3 9s (over 50 sq yd) in 6 x 6-inch size, prices subject to 35 per cent addition.

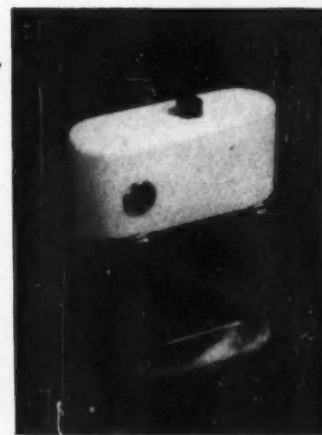


## photography

Periflex camera for 35 mm film, with f2.8/45 mm lens, in corrosion resisting aluminium alloy with silver anodised finish and black leather trim. MAKER K. G. Corfield Ltd. £56 11s 4d.

## communications

Transistorised pocket radio receiver for use as a staff-calling device in hospitals, offices and factories. MAKER Westrex Co Ltd.





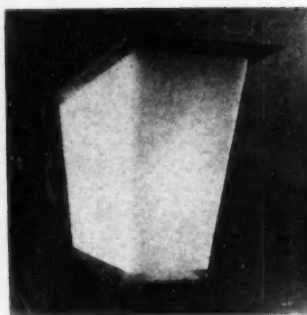


miscellany



### ventilation

Electric fan (750) with zinc die-cast case in blue or pink and white polythene impeller. 16w A.C. motor. DESIGNER *John Barnes of Allen-Bowden Ltd in conjunction with maker.* MAKER *H. Frost & Co Ltd.* £2 17s 11d.

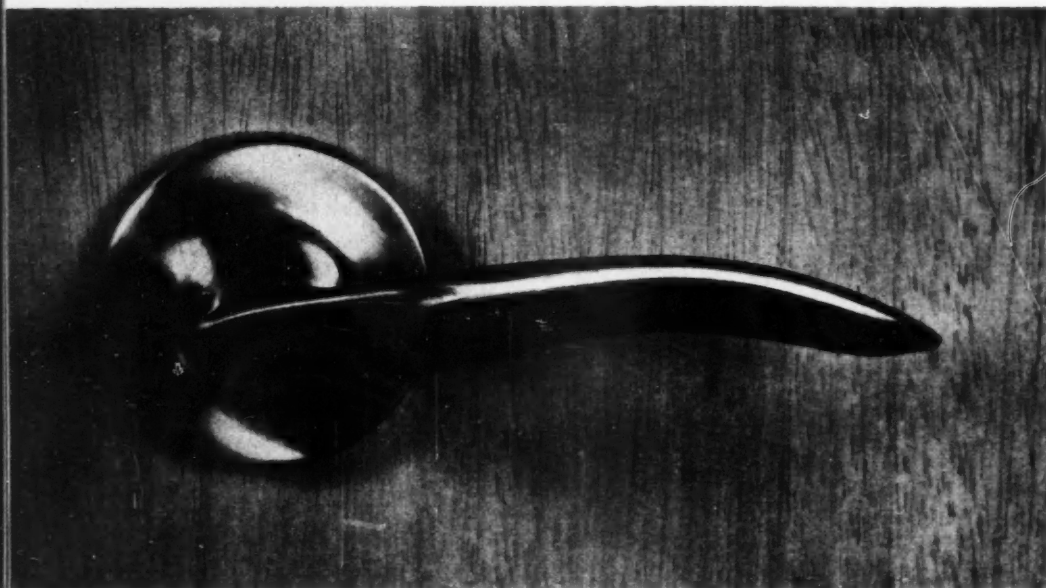


### courtyard

Wall lighting fitting for external use (F33713) in copper with white Perspex diffuser; fixing holes on 2-inch centres. DESIGNER *R. J. Reynolds.* MAKER *The General Electric Co Ltd.* £4 18s.

### door furniture

Lever door handle (K42R) made of aluminium or bronze in a variety of finishes. Concealed fixing and positive linkage between handles and spindle. DESIGNER *Roger Peach.* MAKER *Dryad Metal Works Ltd.* From £1 10s - £2 per set.



David Mellor, 28, one of the designers of the weed fork and trowel on page 61.



Cyril Carter, director of The Carter Group of companies, whose tiles are illustrated on page 63.



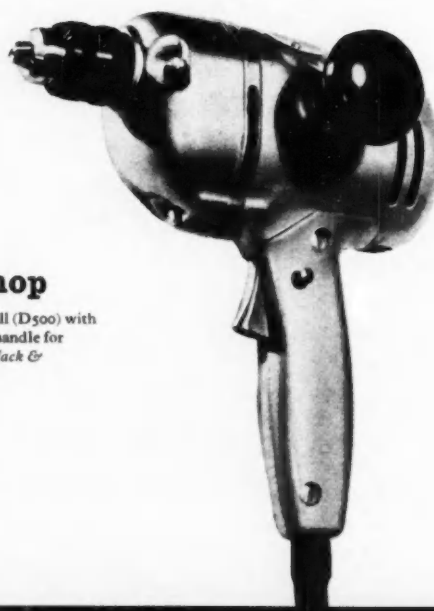
Edward Pond, 29, chief designer, Bernard Wardle (Everflex) Ltd, designed the coated fabrics on page 62.



A. H. Jones, 51, deputy chairman and managing director of Grosvenor House hotel, from which a bedside cabinet is shown on page 63.

### home workshop

All purpose 1-inch electric drill (D300) with 250w motor. Removable side handle for two-handed control. MAKER *Black & Decker Ltd.* £6 19s 6d.



## NEWS

## LETTERS

## COMPETITIONS

## Sign awards

The Electrical Sign Manufacturers' Association is offering a first prize of £150 in a competition for the best design for an illuminated sign display on an actual building forming part of a shopping centre of a New Town; the building has been chosen by the association. The competition is open to all; closing date January 31. Details from the Electrical Sign Manufacturers' Association, 13 Bedford Row, London WC1.

## Print awards

The closing date for the *Design for printing* competition organised by the British Federation of Master Printers is February 28. Prizes include a gold medal, £5, and a certificate of merit for the design of a folder for an airline and a folder for a sports car. The competition is open to members of the printing industry and full and part-time students training in design for print in art schools and technical colleges. Details from the British Federation of Master Printers, 11 Bedford Row, London WC1.

## Boxing contest

The British Paper Box Federation and the British Carton Association, in co-operation with the CoID, the SIA and the Institute of Packaging, is organising its fourth design contest for boxes and cartons. The entries for the contest will be shown on the federation's stand at the *Packaging Exhibition* September 8-18, Olympia. Closing date: February 28 1959. Details from British Paper Box Federation, 27 Chancery Lane, WC2.

## MISCELLANEOUS

## Society meetings

The Illuminating Engineering Society is holding the following London meetings during the early part of this year:

January 13 *Designed appearance lighting of Gloucester Cathedral*, J. M. Waldram. 6 p.m., Federation of British Industries, 21 Tothill Street, SW1.

February 9; *Golden Jubilee Commemoration Dinner*, Criterion Restaurant, Piccadilly, W1.

February 16; *Troller-Paterson Memorial Lecture*, Professor Sir Solly Zuckerman, Royal Institution, Albemarle Street, W1.

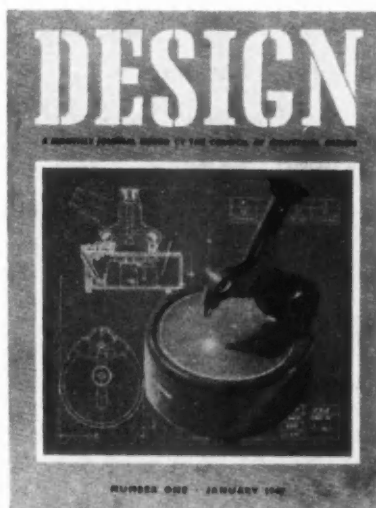
## Front page

In the fifth annual award for newspaper design organised by the *Printing World*, the prize for the best designed newspaper of the year went to *The Worthing Herald*. In the section for daily or Sunday papers *The Times* won first prize, and for evening papers, *The Oxford Mail*. The judges of the competition were Malcolm Muggeridge, Vivian Ridler and Beatrice Warde.

## Design registration discussed

The engineering products group of the SIA was addressed recently by Fred Peachey of the patents department at The General Electric Co Ltd, on patents and the registration of designs.

After showing some examples of designs which had been successfully registered, Mr Peachey pointed out that it is frequently difficult to secure registration for



## Candles for DESIGN

10 years separate these 2 covers of *DESIGN* magazine (LEFT, January 1949 designed by Robert Harling; RIGHT, December 1958, designed by Kenneth Garland). The

shapes with simple, clean lines. The Designs Registry, it appears, prefers complicated shapes, often with excessively novel features.

## International protection

Some progress was made towards better international protection for designs at a Diplomatic Conference recently held in Lisbon. Among the amendments made at this conference in the Industrial Property Convention, which covers designs as well as patents and trade marks, was one requiring all member countries to provide protection for industrial designs. The important topic of international protection for "works of applied art" - an international artistic copy-right conception - was referred to an international committee of experts. A fuller report on these and other results of the Lisbon conference will be included in the next issue of *DESIGN*.

## Bids

It is expected that the committee on NATO Permanent Headquarters will shortly be accepting bids to furnish offices, cafeterias and public rooms. Firms interested in bidding should write to The Head, NATO Headquarters Building Office, Palais de Chaillot, Paris XVI, and ask to be placed on the bidders list. A copy of the letter should be sent to General Division, Board of Trade, Horse Guards Avenue, SW1.

## Communications at Aspen

In recent years the study of communications has snowballed from a precise mathematical discipline to a general concept applicable even to art criticism. This year's *International Design Congress*, to be held at Aspen, Colorado, USA from June 28-July 4, has for its main theme *Communications: new frontiers between man and man*.



format of the magazine was changed to its present size in January 1957. The first issue contained 24 pages; the normal complement is now 80 pages.

The programme, under the chairmanship of Morton Goldsholl, will be presented in cyclic form by designers, film makers, photographers, visual and psychological scientists, philosophers, etc, who will "re-examine the man made visual world in terms of its significance to past, present and future".

Particular attention will be paid to the film medium together with other media which use the 'image' to carry the burden of information.

The topics will be dealt with under the following main headings: The evolution of theory of the image; Printed communication; The applied image; The film in communication; Television; the eleventh muse.

## Scandinavia in Paris

Denmark, Finland, Norway and Sweden have organised the exhibition *Formes Scandinaves*, now at the Louvre, Paris, until February. The exhibition, which contains industrial designs from all 4 countries (and is thus appropriately timed for the FTA negotiations) was designed by Erik Herlow.

## LETTERS to the Editor

## Information and accidents

SIR: I read *DESIGN* regularly and find it useful and informative.

Your article *Human error and accidents* (*DESIGN* August pages 29-31) brought me up short but left me - perhaps purposely - anxiously wanting further information, and looking for references.

The notes show only too clearly that the analyses of accidents are insufficient evidence on which to pinpoint the conditions which tend to cause them. As, like every senior railwayman, I spend a large portion of

continued on page 67

*New fabrics —  
new talking-points!*

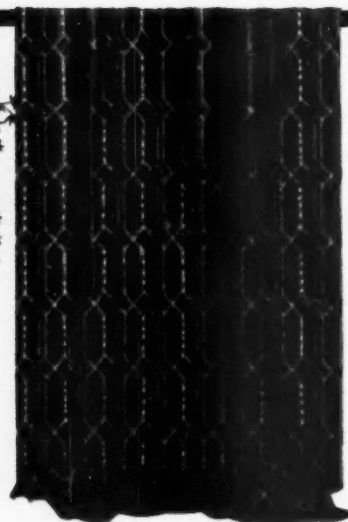
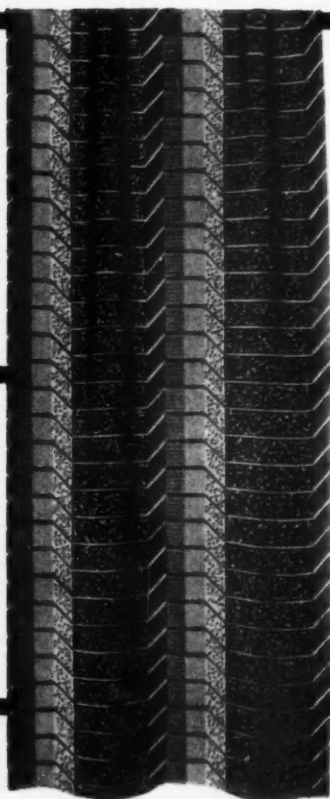
Sanderson introduce new forward-looking fabrics based on originals by leading designers in this country. Three examples point your way to the complete collection, which can be seen at any of the Sanderson showrooms.

*Right* — Summer Palace  
(Sir Hugh Casson) BR 500/1.

*Below* — Palazzo  
(Edward Bawden) BR 678/1.

*Below-right* — Perpendicular  
(Humphrey Spender) BR 677/4.

All available to order now.



# SANDERSON FABRICS

SHOWROOMS: BERNERS STREET, LONDON, W.1

GLASGOW: 3-7 NEWTON TERRACE • EDINBURGH: 7 QUEEN STREET • LEEDS: 30 LOWER BASINGHALL STREET • MANCHESTER: 8 KING STREET  
BIRMINGHAM: 358 CORPORATION STREET • SOUTHAMPTON: 65 THE AVENUE • EXETER: ST. STEPHEN'S HOUSE, HIGH STREET • BRISTOL: 4-6 THE HORSEFAIR

## LETTERS

my time in trying to devise means of preventing further accidents any new system of critical analysis would be most welcome.

I am really interested in knowing *who* is doing *what* about your suggested lead, and would appreciate news of the follow up of your most illuminating article.

G. M. WHEAT  
Office of Chief Civil Engineer  
Malayan Railway  
P O Box 367  
Kuala Lumpur, Federation of Malaya

### Garlanded

SIR: I know I speak on behalf of many fellow designers in paying a tribute to your art editor. Mr Garland's work in maintaining such a consistently high standard of layout, etc, helps considerably in making *DESIGN* a pleasure to look at.

DAVID CAPLAN  
Vice-president, SIA  
27 Great Ormond Street, WC1

## BOOKS

### Houses and bungalows

*June Park, B. T. Batsford Ltd, £2 5s*

This book is intended by the author to help the prospective home builder - an aim, I would say, amply achieved. Part 1 of the book deals with the planning of the home, its construction and servicing, the finishes inside and out, with a concluding chapter on cost, and what the architect does.

Part 2 follows with plans, descriptions and photographs of 37 post-war houses, the majority in England, but with 2 from America, 2 from Scandinavia, and 1 from Australia. This should appeal to a wide cross-section of readers, including, as it does houses with flat roofs or a variety of pitches; houses in brick, steel or timber; houses with a fairly conventional plan, and some more experimental; and houses ranging visually from traditional modern to the type usually associated with architect-ownership. However, it was probably wise to restrict glamorous imports from abroad and concentrate on home production. The British houses can be seen and even visited. They picture more faithfully what any reader, beguiled by this persuasive book, may himself possess, say 2 years hence.

Two small criticisms; the information crammed into Part 1 is so condensed, that the writing inevitably becomes a little flat at times; and in Part 2, the relationship between photograph and text - which is never easy to solve except in the more expensive productions - is not always well considered - at least in 6 of the 37 houses. However, this is very good value at the price.

PETER WOMERSLEY

### Ergonomics

*General editor, A. T. Welford, Taylor & Francis Ltd for the Ergonomic Research Society, £1 5s*

The new journal *Ergonomics* is of value to all who are trying to pay more attention to user requirements in design. In the 4 issues that have appeared during its first year of publication there have been papers of three kinds; practical applications, theoretical experiments and the organisation of ergonomics activities.

*Practical applications:* these are accounts of observations of human behaviour while carrying out industrial

## BOOKS

tasks or accounts of laboratory work that has been done to solve particular operational problems. Some typical papers are: consideration of the user in telephone research; fatigue and stress in operating fast diesel rail cars; simplifying the operator's task as a controller; electro-myographic investigations during typewriting.

*Theoretical experiments:* these papers contribute to the much needed formulation of general principles of human performance which could be applied in any particular case. The ergonomic knowledge accumulated so far is too slight to achieve this end, but such papers can clarify and stimulate one's recollections and suppositions to very good effect. Some examples are: the strength of the lifting action in man; the effects of noises of high and low frequency on behaviour; measuring the order of difficulty of visual-motor tasks.

*The organisation of ergonomics activities:* these papers are chiefly of interest to those who wish to sponsor, or obtain sponsorship, for ergonomics research and application. Some examples are: human factors in engineering: an aircraft company chief engineer's viewpoint; research on human factors in road transport; the design and interpretation of human control experiments; an account of the human sciences committee of the Department of Scientific and Industrial Research.

### Automation in practice

*S. E. Rusinoff, The Technical Press, £2 15s*

One of the disheartening things about production machines and methods has been the absence of principles or concepts by which a general understanding of production can be obtained. The seemingly haphazard complexity of factories and machinery has made it impossible for any one person to gain more than a partial and specialised knowledge, and even that has entailed many years of experience and apprenticeship. This situation, so characteristic of *mechanisation*, and so unhelpful to students, teachers and practitioners of industrial design, and to others who require a general understanding of many processes, is not typical of *automation*.

Automatic processes are bound to be more orderly, and therefore more easily understood, because they cannot otherwise be governed by the control systems that make them automatic. For this reason it is now becoming possible to describe the essentials of production to those with no experience on the shop floor. The author, who is professor of mechanical engineering at the Illinois Institute of Technology, is one of the first to realise this possibility. His book, which begins with an outline of the three kinds of control systems, electrical, pneumatic and hydraulic, and goes to show their application in a large number of extremely well-illustrated and up-to-date examples, will surely be of value to all who require an intelligent understanding of production in its most recent forms.

### Packaging

*British Productivity Council, 5s*

The three-fold purpose of a package is to protect, to identify and to advertise its contents. The packaging industry is traditionally concerned with the first function to the exclusion of the other two. 'Design' normally refers to the construction of a container, as distinct from what is called 'surface design', 'decoration', or (with pejorative emphasis) 'artistic design'.

### High speed signs

These 2 signs, BELOW, were recently installed on the new Preston by-pass motorway. They are part of a new range of signs designed for the motorway by Jock Kinneir based on recommendations made by The Advisory Committee of Traffic Signs for Motorways, set up by the Minister of Transport. All the signs have white lettering on blue backgrounds and are designed to be read at speeds up to 70 mph from distances up to 600 ft. TOP, the motorway sign; BOTTOM, a road junction sign.



Few package suppliers are equipped to advise their customers on marketing; the merit of speculative sketches or 'ideas' offered by printers' studios is, in general, derisory; and in consequence the potential sales value of well planned packaging has, in practice been largely ignored by the industry.

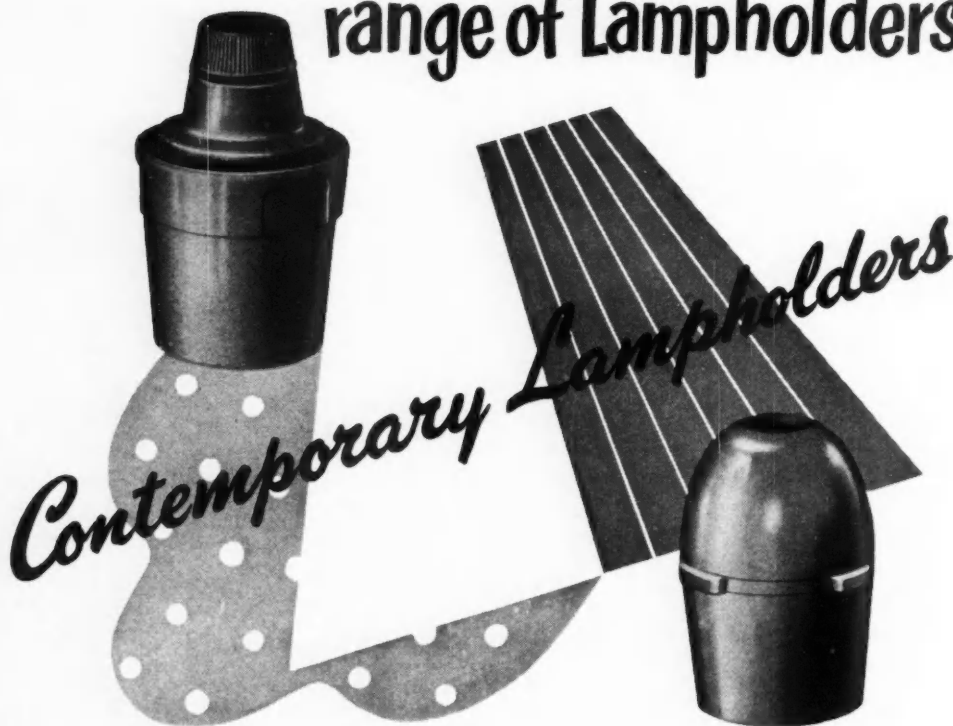
This special issue of the *Productivity* review enumerates recent developments in packaging materials, methods, and types of container. It is primarily concerned with operating speeds, simplification, better protection against the hazards of climate and rough handling, and with the economies which can be so obtained. "The choice of the package", it claims, "must be based on informed thinking. Many British companies... are as woefully unaware of the facilities which they can call upon as they are of the benefits to

*continued on page 69*





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For the first time a really contemporary design is available in domestic lampholders. Making a radical departure from traditional styling Nettle have produced these attractive fittings in White, Black and Dove Grey. The variety of interiors includes the well-known coarse-threaded porcelain.

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## BOOKS

be gained from applying them." It is to be hoped that the booklet will achieve a wide circulation, since it goes far to dispel this lack of information.

The efficiency of a package in terms of cost and physical performance can be objectively measured. Its value as a sales aid cannot be measured in the same way, owing to the difficulty of isolating it from other factors such as advertising, selling price and marketing effort; and it would not be surprising to find 'sales appeal' omitted from a survey of this kind. In fact, however, the text contains numerous references to the importance of attractive appearance and of convenience to the consumer. It provides encouraging evidence that spokesmen for the industry are becoming aware of the inseparable function of design for selling.

NORBERT DUTTON

### Graphis annual 1958-59

Editor Walter Herdeg, Amstutz and Herdeg, Sylvan Press, £4 7s 6d

While there are few excitements (though note Polish posters and Japanese packaging) *Graphis annual* is, as always, attractively assembled and, looked at over short periods, stimulating. At first glance it suffers only from not being wholly in colour. Closer study, however, reveals matter for speculation.

I quote from the introduction:

"Advertising has taken the pedlar's place... It has had to learn... to make the housewife's mouth water... The task of *Graphis Annual* - that of an idealistic reporter - is seldom easy, but a dedicated task seldom is, especially in the face of general vulgarisation... the editors' concern is with advertising art... Ideally advertising art should bring together a dignified airing of prestige and frank, hard-hitting selling".

Now, if we accept this, the annual reveals that advertising fails even more than we suspect. Only just over a quarter of the posters and a third of the Press advertisements are for domestic consumer goods. Only 4 per cent of the Press advertisements are for food-stuffs; there is none for soaps. These figures may represent a generous assessment of the merits of general consumer advertising, yet was there not, even by *Graphis* standards, more of it worth including? The point is that if you try to present the graphic designer

(I quote from the jacket) "to the advantage of advertiser and the advertising profession alike..." then you must not only show good "art" advertising but also demonstrate with more relevant examples of how the housewife's mouth can be tastefully made to water. The danger is that the big advertiser will, and does, say "very nice, but this prestige stuff will not solve my problems."

Beware, too, of the "dignified airing of prestige". Except to use up excess profits. American designers seem to fall into this trap. Apart from special men like Saul Bass and Bert Stern, dignity has become a cliché and art become anaemia. The inspired "hard-hitting" of the better Continental artists seems now to find its American counterpart only in television. Respectability will be the death of us.

PETER KNEEBONE

### Correction

DESIGN December 1958 page 75: the price of *The Beauty of Modern Glass* was quoted as £7 10s; it should have read £1 10s.

### MANUFACTURERS in this issue

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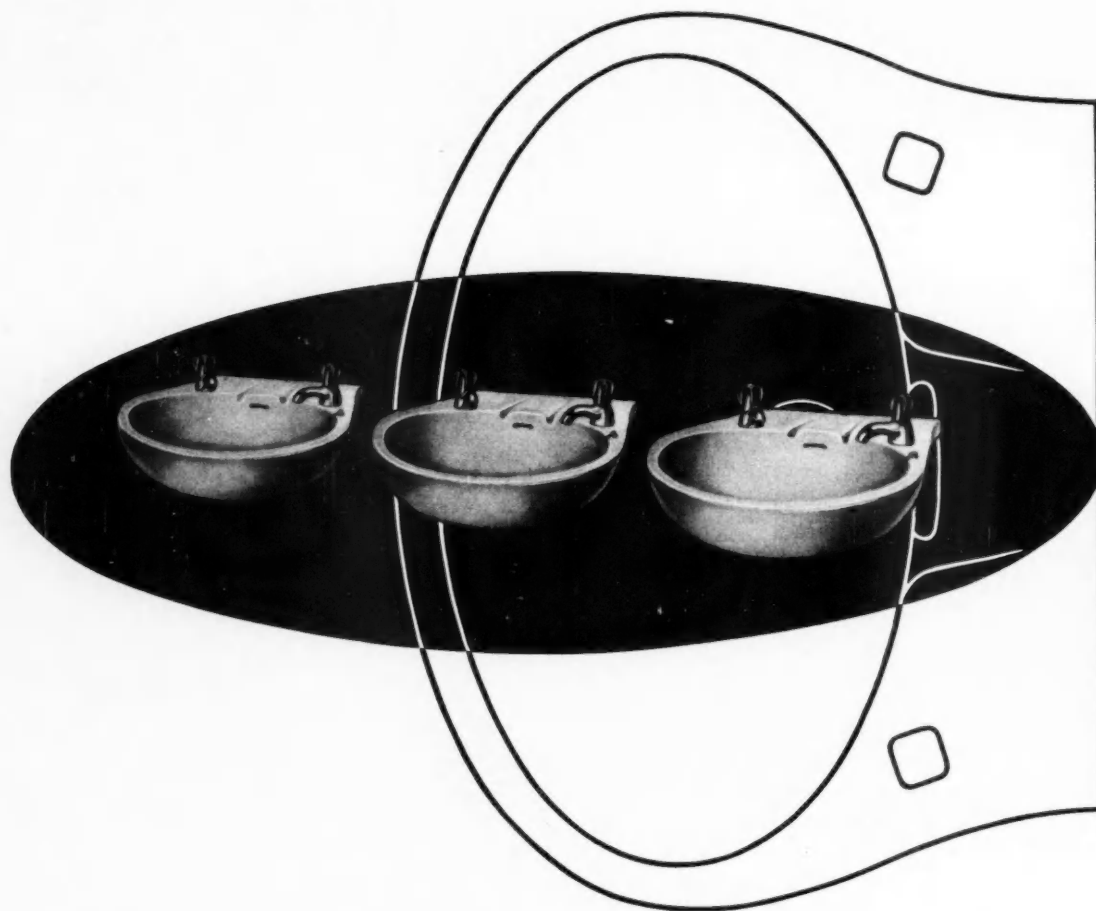
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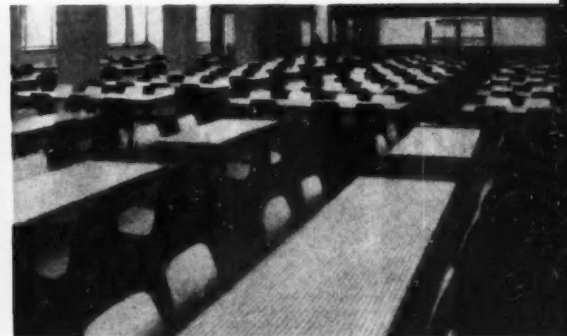
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4. Executive office for the Engineering Division of  
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Architects: Farmer & Dark, F/F.R.I.B.A.
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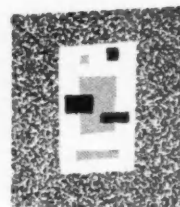
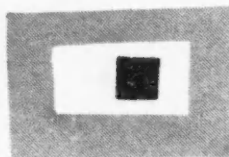


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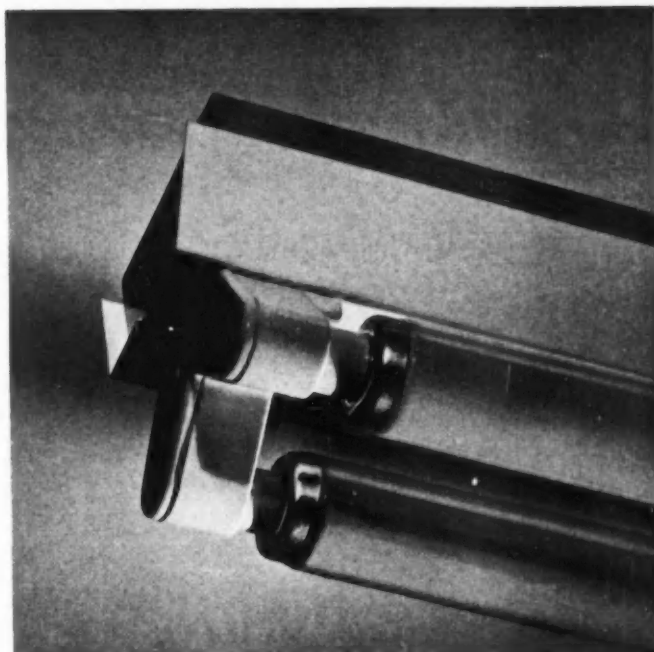
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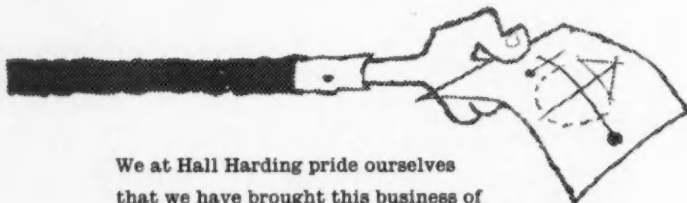
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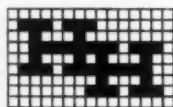


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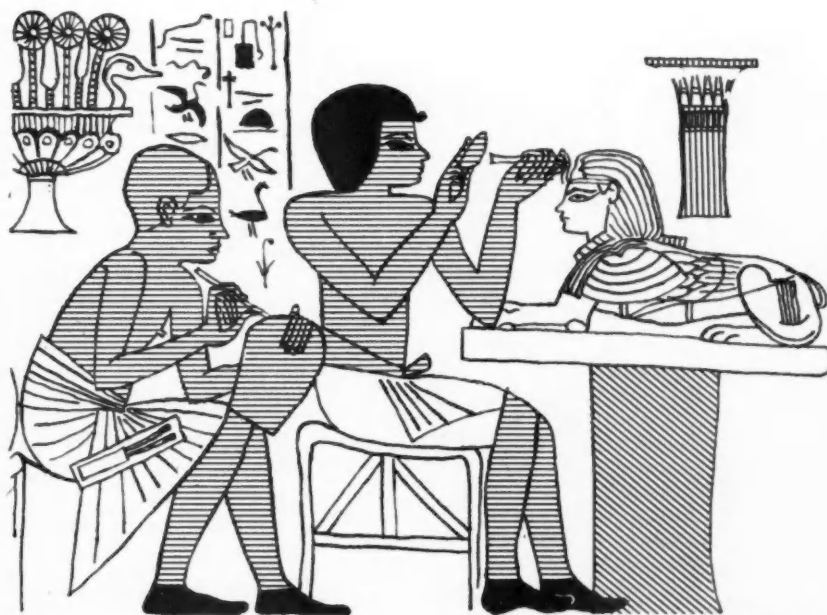
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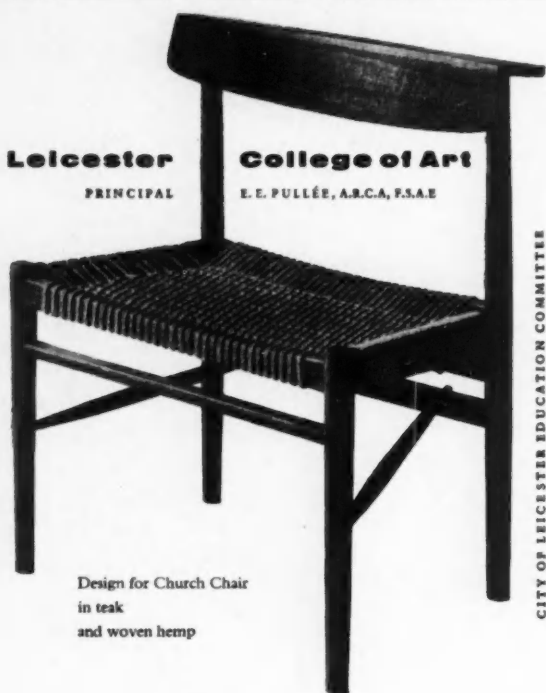


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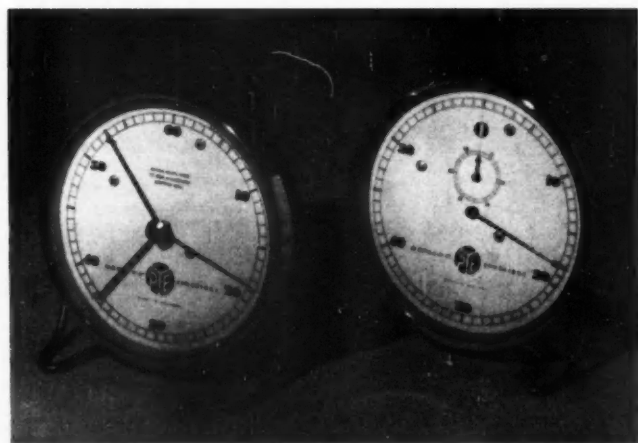


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DESIGN is published for the Council of Industrial Design, The Design Centre, 28 Haymarket, London SW1 (Scottish Committee: at 46 West George Street, Glasgow C2) by Her Majesty's Stationery Office K144 SO Code No. 88-1266-59-1\*

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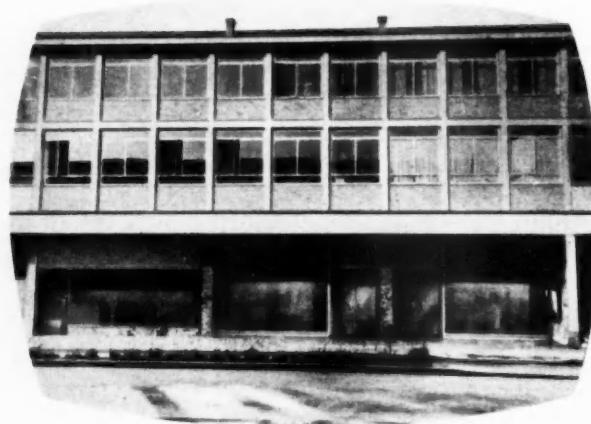
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